

12-2013

Denver Art Museum: Creating Interactive and Educational Experiences in the Museum Setting

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**Denver Art Museum: Creating Interactive and Educational Experiences
in the Museum Setting**

Submitted to the Graduate Faculty of the University of New Orleans in partial
fulfillment of the requirement for the degree of

**Masters in
Arts Administration**

Fall 2013

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ABSTRACT

The following report documents my internship at the Denver Art Museum from June to August 2013 in Denver, Colorado. This report is a result of my work with the multiple divisions in the Education Department. I worked in depth with a variety of programs, which facilitated and encouraged new and exciting methods of education to a wide range of audiences. This report will be an in depth examination of the effectiveness of interactive educational programming by first discussing the goals and purposes of each one. There will then be an explanation of the intern's responsibilities and observations within the department. This will include the internal strengths and weakness of the education department as well as the external opportunities and threats. The report will conclude with best practices observed, recommendations for improvement and final thoughts regarding the Denver Art Museum's education department.

INTRODUCTION

The Denver Art Museum (DAM) is a non-profit organization that lends itself greatly to the growth and support of the Denver community. It has a strong drive towards its mission to enhance appreciation and knowledge of culture and history through works of art. I was first drawn to the Denver Art Museum because of their education programming. I had experience with development and membership departments but knew I wanted to expand my knowledge of museum work. I had been interested in education and based on the extensive programming at the DAM, was attracted to the freedom and experimentation of their program.

The Denver Art Museum uses different methods to reach people educationally. Both installed programming and live programming are used to enhance the learning experience, not only for children but for adults as well. The education department strives to encourage education for parents and guardians with their children to allow for a more creative family experience. As an intern, I focused on the multiple programs offered by the museum and their evaluation process while trying to gain a better understanding of the events, activities and camps that were offered. I spent much of my time at the DAM with the staff of this department, learning their roles and responsibilities in order to help the programming and museum run more smoothly. Through the use of interactive activities and wide audience participation and evaluations, the DAM's engagement with their visitors can be used as a model for any educational program.

HISTORY OF THE DENVER ART MUSEUM

“The Denver Art Museum is one of the largest art museums between Chicago and the West Coast, with a collection of more than 70,000 works of art divided between 10 permanent collections including African, American Indian, Asian, European and American, modern and contemporary, pre-Columbian, photography, Spanish Colonial, textile, and western American art. Our holdings reflect our city and region—and provide invaluable ways for the community to learn about cultures from around the world (Denver Art Museum website, 2013).”

The Denver Art Museum was founded in 1893 as a Denver artist’s club and has been located in various buildings around the city before finding its permanent location downtown. “The museum opened [their] own galleries on 14th Avenue Parkway in 1949, and a center for children's art activities was added in the early 1950s. In 1971 the museum opened the 24-sided, two-towered North Building by Ponti. Over one million faceted, shimmering gray tiles, developed by Dow Corning, provide cladding for the radical seven-story structure. This architectural icon remains the only completed project in the United States by this important Italian master of modern design. This bold tradition continued with the selection in 2000 of the architect Daniel Libeskind. The 146,000-square-foot Frederic C. Hamilton Building, a joint venture of Daniel Libeskind and Denver-based Davis Partnership Architects, is situated directly south of the North Building (Denver Art Museum website, 2013).” The North building houses impressionists, portraits, Western and Eastern art, and textiles among other periods and genres. The newer Hamilton building showcases some of today's most recognized and appreciated modern and contemporary artists.

Something that the Denver Art Museum is recognized for and one of the education department's greatest strengths is their continuous dedication to interacting with their visitors. The DAM provides many opportunities for feedback so that they are continually improving for their visitors. One thing that they have learned over the years is that the top two requests heard when visiting the museum were that visitors liked to be transported to another time or place and they liked to get inside the artist's minds (Williams, 2013). Having an interactive education program provides a more effective way of understanding and appreciating the art the way that best suits the visitor and his or her needs. "A trailblazer in creating innovative opportunities that encourage visitors to interact with the collection, the museum is also known internationally for the way we help our visitors explore art and their own creativity (Denver Art Museum website, 2013)."

THE DENVER ART MUSEUM TODAY

Mission

“To enrich the lives of present and future generations through the acquisition, presentation, and preservation of works of art, supported by exemplary scholarship and public programs related to both its permanent collections and to temporary exhibitions presented by the Museum (Denver Art Museum website, Mission and History).”

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² This information was taken from the Denver Art Museum's 2011-2012 fiscal year annual report.

Education and Family Programming Staff

The continual growth of size and innovation of the DAM requires a large staff in the organization, all of whom wear different hats. Though there are many different titles, there remains a strong sense of community and collaboration. The employees feel comfortable asking their peers for suggestions and support with projects. Constructive feedback and praise between all of the education staff, builds a strong, consistent and thriving program. The following employees are just some of the staff with whom I worked closely during the internship. Though they don't make up the entire education staff, these employees allowed me to work with them on certain projects that furthered my knowledge as a museum administrator.

Family Programs Coordinator: Live Programming:

All of the family programs are intended to have an interactive element, so the live program involves a member of the staff, a program facilitator, and/or an intern. These programs are organized by Lindsay Genshaft, who joined the DAM staff in 2012. Her previous experience at the Portland Museum of Art and Blanton Museum of Art at the University of Texas in Austin, as well as degrees in theatre and education, has created an effective balance of how to connect with people while keeping a focus on the art. With a background in theater, Lindsay has a unique way of getting visitors to interact and get excited about the art, event or exhibition in which they are involved. For the monthly Friday events, *Untitled*, she sometimes writes plays in which the audience has the opportunity to participate in the story. Other monthly events, like Totspot Sunday which takes place on the second Sunday of the month, involve two members from a local theater who perform a short play centered on a work of art for toddlers and their families.

Though not all of the activities involve theater, her other events are extremely interactive in other ways.

The Create-n-Take program, which is facilitated art making in the galleries allows for people of all ages to enjoy making art while a program facilitator guides the visitor through the experience of connecting the art making to the object in the collection. By conversing about the art in a more personal way, the visitors will better remember the works of art than if they read description after description through a whole museum or gallery. The live programs strive to inspire visitors to connect to the artwork in unique and meaningful ways that they will take beyond the museum walls.

Family Programs Coordinator: Installed Programming:

The installed family programs are run by Jodie Gorochow. Since 2011 Jodi has been with the DAM, learning and experiencing the education department. She has had multiple experiences abroad with education as well. Her main responsibility is to produce and maintain activities, games, activities and projects that children and families can participate in on their own and at their leisure in the museum. Though her programs are generally geared towards children between the ages of two and twelve, they are meant to be a shared experience with the family. Some galleries have activities like bingo, clue or matching games, which make the works of art come alive for children through a game that is already familiar to them. There are some galleries that allow children to dress up in costumes that reflect the traditions of the specific collection, which they can see in the art. Jodie's focus is to create an experience for the family in which they can take time to learn about a specific period or piece of work that they are interested at their own pace.

Manager of Adult and College Programs:

Jaime Kopke coordinates the *Untitled Final Friday* events. As the manager of Adult and College Programs, she aims to attract people to the museum to encourage a future generation of museum participation and an expansion of audience. New exhibits, theater, collaboration of community projects, crafts, music, food and drinks are just some of the countless allures that Jaime must seamlessly coordinate in order for the event to run smoothly. She must think creatively to incorporate new and innovative ways in which exciting projects and games can



still reflect the art. During one *Untitled*, a creative way to get the guests to connect to the collection in a new exhibit was to have the visitors get their haircut in unconventional ways that were inspired and that reflected their favorite pieces. This was a fun and innovative way to connect to a younger audience.³

Though *Untitled* can be an exciting way to experience art, there are many obstacles to overcome as far as attracting guests. The challenge that Jaime faces is that some of her target audience, students, are given opportunities for free or discounted events on campus. However, though the grant was given based on age, the *Untitled* attendees are not necessarily just college age. There is a huge range of ages that attend due to events and activities that are appropriate for young children and adults. *Untitled* is a huge event for Jaime every month, but she also

³ *Untitled* image taken from the Denver Art Museum's Flickr account.

coordinates adult art classes as well as drop in drawing, which takes place once a month and welcomes artists at any level.

Special Project Coordinators:

Natalie Ruhe and Molly Nuanes⁴ are both involved in the Institute of Museum and Library Sciences (IMLS) grants and performed a variety of evaluations, which studied installed programs and art exhibits among other things. While both employees were involved with the education department, Ruhe coordinated the Creativity Grant and Nuanes coordinated the Family Grant. Their evaluations included focus groups, individual adult responses, and interviews. Those evaluations not only reflect the goals of collaborative learning at the museum, but also allow for better feedback in response to how the museum is functioning and how they can improve. The evaluation process at the DAM is taken very seriously and is a truly effective way to develop better programming.

Access Programs Coordinators:

Sally McCance runs the access programs, which includes holding events for people with impaired vision, Alzheimer's, and autism to name a few. Before her time at the museum, Sally worked directly with children who had special needs, and has a passion for helping and inspiring those and their families. Her goal is to provide an environment that is comfortable and supportive for people who may need extra care. For the visually impaired, she holds tours that are focused on one area of the museum. Within this exhibit there are tactile tables guided by docents who explain the importance of the tactile related to the work of art. Different tables have different sensory elements. The replicas of the original works of art are often made with the

⁴ Molly Nuanes has since moved to another organization, but was an important staff member to the IMLS evaluations.

same smells and textures as the original pieces so that the person is able to experience it through different senses.

Sally also holds tours specifically for people with Alzheimer's and their families so that they can discuss freely how and what they feel about art. This can be uplifting because there are no wrong answers; therefore, everyone has a chance to experience a supportive and relaxed environment. Because people with Alzheimer's struggle with memory, it is an exercise that allows them to be in a place where whatever they may think or say, it is acknowledged and supported. Not all museums are able to present these kinds of opportunities for people, so it is important to keep this program strong in order to maintain an appeal for a wide range of audiences.

Master Teachers:

Master Teachers are members of the staff that help in communicating information about a specific period or area of art in a way that is understandable, enjoyable and effective for the audience. A Master Teacher is required to have a specialized knowledge of an area or period of art that the museum exhibits. In doing so, they are involved in the programming and planning of the exhibitions with curators of the collection. Their knowledge of this area of art is used as integral link between the education and curatorial departments.

Patterson Williams is the former Director of Education at the DAM and currently the Master Teacher of Asian Art. Williams also instructs four weeks of summer camp: two weeks of China (The Empress of China and the Three Mice) and two weeks of Japan (Adventures of White Heron Castle). The children who attend are ages six through eight and each week of camp contains fifteen to twenty students, four interns, and one family programs coordinator. Each

morning and each afternoon both camps spend an extensive amount of time in the galleries learning about the history and traditions of the country through stories invented by Williams. She tells a detailed story about China and Japan and incorporates the objects from the collection so that the students connect this to the art they are creating. While creating their pieces, Williams elaborates on the specifics of the traditions and customs of each piece they are making, an imperial robe for China camp and a tokonoma and sword for Japan camp. Her method of teaching provides gallery experience and hands on art making, which provides the students with an educational and exciting museum experience.

Education and Family Programming Department

Rated in the top ten for most family friendly museums in the country by *USA Today*, including Zoos and Children's Museums, the Education and Family Program at the Denver Art Museum is one of the most celebrated (USA Today, 2013). Unlike most traditional museums whose reputations reflect an atmosphere of being silent and keeping your hands behind your back, the DAM supports conversation, art making, and activities inside the galleries. Families and individuals of all ages are encouraged to learn about the history and culture the museum has to offer by playing games, or drawing in front of the art displayed. "This builds the museum's identity," says Melora McDermott Lewis, the Director of Education. "Being in the West, we may be better able to be innovative, creative and exciting. More so than the MET, say, who is more traditional. We get to play a lot more (McDermott Lewis, 2013)." Though the DAM is rated fifth or sixth in museums with space dedicated to permanent collections, there is approximately fifteen percent of each gallery, which is dedicated to education space (McDermott Lewis, 2013). This can include either Discovery Libraries, dress up corners or Create-n-Takes. Giving the visitors a choice is a huge part of providing an educational and enjoyable experience.

The DAM wants families to embrace the learning opportunities for the areas of art in which they are interested, and doesn't want them to feel as though they are limited.

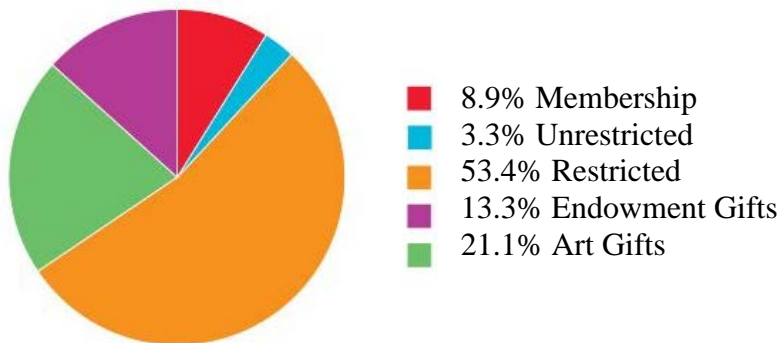
Budget

The following information presented for the Denver Art Museum budget is taken from the annual report in the 2011-2012 fiscal year, which runs from October to September. It reflects an abbreviated examination of the revenue and expenses of the entire organization as well as the breakdown of each department. Though an organization should not rely completely on a single source for support but instead develop a variety of contributors, it is the individual gift that indicates the support from the organization's audience. The DAM shows a wide range of donation sources and though it is vital to continually gain new donors, it is just as important to maintain current ones as well. It is important to have an understanding of long term goals in order to evolve the donor base. As shown below, a large amount of the contributions and donations given to the museum came from individual donors; however, there are still large amounts from government grants, foundation grants, and trustee support, among other contributions.⁸

⁸ The following budgetary information was taken from the Denver Art Museum annual reports from the fiscal years of 2010-2011 and 2011-2012.

CONTRIBUTIONS & MEMBERSHIPS

Trustees	\$3,932,617
Individuals	\$7,161,500
Corporations	\$1,211,107
Foundations	
• Annual Support	\$3,346,433
• Endowment Gifts	\$4,000,000
Government Grants	<u>\$147,216</u>
Subtotal	\$19,798,873
Art Gifts	\$6,380,245
Endowment Gifts direct to the Denver Art Museum Foundation	<u>\$4,000,286</u>
Total	<u>\$30,179,404</u>



FISCAL YEAR 2012 GENERAL FUND FINANCIAL SUMMARY

Total Revenues and Other Funding	\$24,432,223
Total Expenses	<u>\$22,968,605</u>
Surplus	\$1,463,618

DENVER ART MUSEUM CONSOLIDATED STATEMENT OF ACTIVITIES
For the year ended September 30, 2012 (in thousands)

Support & Revenue:

Gifts, grants & membership	\$27,925
Public support	\$7,983
Program & other revenue	\$1,773
Admission revenue	\$3,301
Investment income (net)	\$115
Gift shop & restaurant operations (net)	\$839
Denver Art Museum Foundation	<u>\$3,079</u>
 Total support & revenue	 \$45,015

Expenses:

Program services:

Exhibitions & net collections activity	\$8,625
Collections management	\$988
Education programs	\$1,646
Visitor services	\$783
Premises	\$6,438
Other	\$5

Supporting services:

General & administrative	\$2,754
Fundraising, membership & marketing	\$4,728

Total expenses	\$25,967
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Change in net assets	\$19,048
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SCIENTIFIC AND CULTURAL FACILITIES DISTRICT

The Scientific and Cultural Facilities District (SCFD) was begun in 1989 and provides funds to support 501(c)3 organizations in Denver, Colorado and surrounding areas. They have approximately \$40 million annually to use for organizations that qualify. The requirements to seek funds from SCFD are as follows:

- “primary purpose is to provide for the enlightenment and entertainment of the public through the production, presentation, exhibition, advancement, or preservation of art, music, theatre, dance, zoology, botany, cultural history or natural history.
- has a principal office within the district
- conducts the majority of its activities within the state of Colorado
- principally benefits the residents of the district (Scientific and Cultural Facilities District 2013)”

The DAM receives support from SCFD in regards to operational funding but also, with ‘free days.’ Free days, also sponsored by Target, allow complimentary entrance to the museum on the first Saturday of every month. Their goal, similar to a non-profit’s, is to better the Denver community through support of organizations that provide access to all forms of art and educational organizations in order to enhance the culture of their city and its residents.

EDUCATION AND FAMILY PROGRAMS

The Education and Family Programs at the DAM are varied and are targeted to a wide audience. There are live programs, led by members of the museum staff, and there are installed programs, which are activities that families can partake in without guidance. There are also various events held for children, families and adults which take place on a weekly or monthly basis. The DAM strives to create a variety of programs for all ages and backgrounds. Museums can be intimidating for people who don't know much about art or visit museums often; therefore, it is important that they can enjoy their time by making the experience more relaxed and gratifying. One of the goals for their family experiences is for the entire family to get the most out of the museum they can by allowing them to feel comfortable to interact and engage in the activities. One way to do this is to make the parents feel more comfortable so that they can better assist their children in learning and interacting. The museum has set goals for what they want their families to experience when visiting the museum:

The best way to serve parents' needs:

- “Support parents so they are comfortable engaging with the art
- Provide parents with what they need to construct a successful visit with their children
- Provide parents, both as parents and individuals, a satisfying experience in the context of a family visit”¹³

The focus for the museum is to allow the children to get comfortable in the space and learn in fun new ways, but also to allow the parents to have an engaging and educational experience as well. The museum tries to find ways in which the adults can create a balanced experience for

¹³There are goals that the DAM has set for family experiences as well as what they have learned about families' visits and what they need to focus on.

themselves and the children to learn together. One of the best examples of using the museums resources to encourage families and friends to have a beneficially and exciting experience is through the campus wide exhibits.

Campus Wide Exhibits: SPUN

The Denver Art Museum has now held two campus wide art exhibitions. This means that each of the DAM's collection highlight a common theme. In summer of 2011, all of the collections focused on ceramics in their collections and dubbed it the Summer of Clay, also referred to as Mud. This past summer, all of the collections centered on and celebrated textiles in each of the collections. Programming is also centered on the theme which can include visiting artists, *Untitled* events, education programming and any special events are all tied together. This year's exhibition was *SPUN: Adventures in Textiles*. The museum featured art and artists from all different genres who experimented in textile materials and techniques. These events all allowed the visitors to participate and learn methods of using and making textiles.

There were textile exhibits all through the museum. *Red, White and Bold: Masterworks of Navajo Design, 1840-1870*, celebrated the colors and designs used in these historical Navajo weavings. *Material World* explored the different materials modern artists use as a form of expression. *Cover Story* is a group of works from all over the world that have been assembled from the permanent collection to show how textiles are a part of our everyday lives, how they protect us from the elements and how they can be visually appealing. These are just some of the many galleries that feature *SPUN* related themes.

There were also events that are held in relation to the *SPUN* exhibition. *Day at the Dye Garden* took place in September and highlighted some of the interesting things that could be done with textiles using natural dyeing techniques. The DAM had planted a pop up dye garden on their plaza outside with flowers of different colors the colors they make on dyed linens hanging above. This display was meant to represent the different kinds of natural dyes used to create the textiles we see and use in our everyday lives. As part of the *Day at the Dye Garden* event artists and volunteers joined the museum staff to demonstrate different natural dying techniques. There was also a dye detective game, where families were sent around the museum with riddles that led to objects in the collection that were dyed with natural pigments. This interactive game allowed the participants to explore the museum's collection of naturally dyed objects while also engaging in a hands-on art project.

Nick Cave is an American artist who studied fibers, sculpture and dance. His background in these specialties evolved into what he may be most recognized for: his soundsuits. Cave combined his talents to



make suits out of different materials like buttons, fur and even sock monkeys among other things. These suits are worn by dancers during performance art presentations.¹⁴ He has had a few of these performance pieces around the country, including Grand Central Station in New York City.

¹⁴ Nick Cave performance image taken from the Denver Art Museum's Flickr account.

He was a visiting artist at the museum and created sound suits out of different materials for his exhibition. He also produced a show where dancers performed in his suits during the *Untitled* event in June. He created an interactive space called Second Skin, where visitors could explore with different shapes and colors on a felt wall. While one of his videos of sound suits plays on a large screen, children and adults are motivated to make their own Nick Cave inspired art.

There are also studio spaces which are dedicated to the theme *SPUN*. In the Hamilton Building as you enter the museum is the quilt studio, which hosted guest artists. They gave lectures and offered a number of interactive and collaborative activities for all ages. People were encouraged to contribute in the community quilt, practice their stitches and create their own quilting squares. This studio also encourages participation from all ages.

These galleries, exhibitions, events, and interactive educational programs, all connected to the theme of *SPUN* and were available from May 19, 2013 to September 22, 2013. This four month campus wide exhibition attracted people from all over the country. One couple drove from Kansas City, Missouri to Denver specifically to see the exhibit because the wife's hobbies were weaving and pottery and she had a deep appreciation for all of the events and shows the DAM had to offer. This campus wide exhibition, unique to the DAM, unites the collection and events of the museum, but also makes it exciting for audiences to participate in such a huge event.

Installed programs

The installed programs consist of activities and games designed for families to learn in the museum environment at their own pace, with the option of choosing which exhibit is of interest to them. These activities are intended for families with children ages three to twelve and

can be done on their own or with little instruction. Though they are geared mainly towards children, adults are also encouraged to participate as well. The DAM's mascot, Seymour the monkey, is pictured on every installed program project in order to make it more visible as well as a reminder to kids that the game or activity is for them. Having the mascot labeled on all of the things that are encouraged for family learning allows them to feel more comfortable being interactive in the galleries.

Backpack Cart

This educational program is found in the lobby of the Hamilton Building of the museum and has activities packaged in backpacks and art tubes for children ages three to twelve. Each backpack and art tube take the visitors to a certain floor of the museum in specific galleries related to the theme of the backpack or art tube. There are five backpacks for toddlers and seven for children ages six to twelve. Families have the option of checking out one of four art tubes if time is an issue on their museum visit. There are multiples of each backpack and art tube so that more than one family can enjoy the same gallery. There is also one of each backpack and art tube that is in Spanish to accommodate the large Spanish speaking community in Denver. There are puzzles, which require the participants to study paintings in order to learn about different traditions. There are also activities that allow visitors to make art that they can take home, all of which are based on the pieces in the collection.

Discovery Libraries

The discovery libraries are meant to enhance certain collections with games or activities, but also explore other areas of art that the museum doesn't have full collections of, like the Ancient Greek and Roman art. These pieces are on display in the sixth floor discovery library, along with literature on these periods. In this discovery library there are also two Giuseppe

Arcimboldo paintings. This artist paints portraits in which each part of the face is represented by fruits or vegetables, such as a squash in the place of a nose or a cherry as an eye. Each piece of food is carefully placed to create the shape and planes of a person's face. To draw attention to the art there are four magnet boards with a series of magnetic fruits and vegetables, sea creatures, and various hardware items such as nuts, bolts, and screws. These are all meant for visitors to explore their creativity based on the collection.

The discovery libraries contain interactive elements. The discovery library in the Western Collection has journals for families to record what they're experiencing while in the exhibit. They are encouraged to write stories, poems, thoughts or draw. This is a creative way to get the visitors to think about the art and remember it the way they experienced it at the time. This also proves to be a good source for the museum to use for visitor feedback.

Create Corners

The create corners are designated areas in the galleries where families, at their leisure, have fun with collection related activities or games. Though they are monitored throughout the day to make sure supplies are in order and everything is where it needs to be, there are no employees there to guide the projects. There are however, detailed instructions with visuals.

One of the museums largest and most popular family areas is the Just For Fun Center (JFFC). This is located between the two buildings and can be used as a great place to take a break with the family. There are games, dress up corners and activities based on small and big world play that they can enjoy. The games and activities in the JFFC are geared towards children ages two through twelve. Here, the children can also acquire a map of the museum that has special pieces from the collection placed so that you can find each one as you tour the museum.

The Post Card Studio, located in the Western American Art Gallery, is another educational space in which visitors of all ages can make postcards based on the collection. The create corners supply all of the necessary materials, so when a visitor arrives at the Post Card Studio, they can choose between two types of postcards, eight different decorative stamps, and color pencils to create an their own original Western American postcard. There is a stamp machine and mailbox in the space so that postcards can mailed from the DAM to a friend or family member there in the studio.

Live Programs

Create-n-Takes

The Denver Art Museum's goal of interactive education comes alive with this program. Create-n-Takes allow the visitor to make art based on a specific object in the collection. While creating their work, visitors are able to see the highlighted object in the gallery, as well as learn and discuss its history and importance from a program facilitator. Visitors take their art making home as a way to remember and share what they have experienced at the DAM. There are two Create-n-Takes at a time and they are rotated three times a year.



During summer vacation Create-n-Takes are held on the weekdays from 11:00 AM to 3:30 PM. Once school begins they are moved to weekends, so that families can enjoy them.

Over the summer, because of Spun, there were three Create-n-takes and they were held in the North Building on the fourth, fifth and sixth floors. The first was the Purses and Pouches. This is where the Huswif is made, an item held on the sixth floor of the DAM in the Cover Story textile exhibition. Women or housewives (thus, "huswif") often made these for the men going

off to war and would fill them with sewing supplies and hidden notes. For this Create-n-Take, each visitor selects four pieces of fabric and the string of their choice to make a piece of their own work that was inspired by the DAM collection.



The second Create-n-Take was Tupu Pins. These pins were inspired by the pre-Columbian collection. People used these pins to clip their shawl or garment together. Images of the sun, moon or a bird are traced onto foil, which is then wrapped around a spoon. Two smaller spoons are then crossed and taped to the back of the larger spoon and the project is completed with a small pin stuck to

the back to create a Tupu Pin.

Stitches and Symbols was the last of the summer Create-n-Takes. They are influenced by the rank badges worn on the front and back of the traditional Chinese robes. Military badges display bears in the center of the badge and civilians wore a bird. There are also many images, or symbols that were drawn around the center animal.

Different images symbolized different things. For



example, bats symbolized luck and butterflies symbolized happiness. The visitors have the opportunity to choose between being in the military and being a civilian, and then they use metallic color pencils to stencil in the other symbolic images.

These Create-n-Takes provide the audience with a chance to have an experience with the collection as well as the opportunity to take something home from the museum that they have made. Though only available on the weekends during the school year, the museum will have

both the Create-n-Takes and the Backpack Cart open every day from December 21 through January 5 to cover winter break for all of the schools' holiday.

Create Playdate

Create Playdates are held on the second Wednesday of every month for toddlers age three to five. This event is held in the Just For Fun Center from 10:00 AM to 1:00 PM. The DAM education staff prepares an activity geared towards toddlers based on an object from the collection. Most months they organize enough materials for well over one hundred children with the expectation of one hundred children being present. This monthly event takes place with the intention of parents and guardians bringing their toddlers to enjoy and create together as a family.

Totspot Sundays

Totspot Sundays take place on the second Sunday of the month. Two actors from the Buntport Theater Company dress as foxes and perform a short play about a work of art in the



museum. The fox characters are based off of the installation, *Fox Games*, in the Hamilton Building by Sandy Skoglund.¹⁵ The two actors portray foxes from this work who decide that there are enough foxes in Skoglund's piece and that they want

to try out to be in other paintings around the museum. This



¹⁵ The image of the actors is courtesy of the author.
The image of Skoglund's work is courtesy of Google images.

allows for greater exposure of the museum when there is a new location for the visitors to visit every month. When the kids arrive at the museum with their families, they are giving a letter from the foxes which contain clues that lead them to the location of the play. Paw prints from the foxes are also placed around the museum for the toddlers to follow. The play is performed at two different times that morning and usually last between five and ten minutes.

Summer Camps and Classes

The camps and classes at the DAM take place in the art studios on the lower level of the North Building. Though this is where the students enjoy all of the art making and presentations, the entire museum is used for as inspiration during these programs. The camps are held from 8:00 AM to 5:00 PM and the classes are held from 10:00 AM to 12:00 PM and then from 1:00 PM to 3:00 PM with two different classes each day. Both take place Tuesday through Friday, leaving Monday for teacher and assistant preparations. Each camp or class is required to model their lessons after an exhibition either in the permanent collection or a temporary exhibition so that the students are able to spend time in the galleries. . It allows for a creative component while connecting to the collection. Children who participate, ages four to fifteen, often come back multiple times over the summer and there are also children who participate in the same camps or classes year after year. The options for camps and classes vary from traditional artistic lessons, like 2D, 3D or watercolor, to architecture, furniture building, theater and even collaboration with the Denver Ballet Company. The DAM also partners with outside organizations like the Colorado Ballet for a Dance and Art Collide Camp. In this situation, students register for the camp through the ballet and get to take advantage of the DAM collection for inspiration to choreograph an entire performance showcased at the museum.

At the end of the week, some camps have prepared presentations of what they made and learned during the week. The children are encouraged to explore and experiment with their experience in the galleries and also their art. Members of the museum have priority over non-members and get the benefit of registering for classes early as well as a member discount. This is important because it encourages membership but also because most of the camps and classes fill up quickly.

Untitled Final Fridays

Though *Untitled Final Fridays* is an event that was originally targeted towards a young adult and college age, it tends to attract a type of audience more so than an age group. Though the type of visitor seems to be more relevant, the grant was originally geared towards ages eighteen through thirty-five (Kopke,

2013). However, many people bring their children who are also able to participate in some of the events. Each *Untitled* has a theme which is chosen based on the events of the museum, and what new exhibitions are happening. The event is



held on the final Friday of every month from 6:00PM to 10:00PM. The features include programming tied to exhibition openings, artist lectures and demonstrations, interactive theatre, community collaboration projects, interactive art making tables, and a monthly play that is performed by members of Buntport Theater Company. This play, *Joan and Charlie*, takes place in the freight elevator twice during the night and is inspired from a painting in the Hamilton

Building done by Joan Brown.¹⁶ They created these characters five years ago with the launching of *Untitled* and each month there is a new story line that ties to the theme of *Untitled*.

The featured artists' talks and lectures usually last from fifteen to twenty minutes and can be a demonstration or a conversation. There is an average of about eight hundred people who attend *Untitled* every month but on a busy night, there can be up to fifteen hundred. However, there are only ten *Untitled* events a year due to the Thanksgiving and Christmas holidays. The schedule for the night is packed with special events and activities so that there is always something happening for everyone to enjoy.

Studio: Quilt Studio

This studio is another educational space which is transformed with new exhibits the museum hosts. Because of the campus wide exhibition, *SPUN*, the museum turned the space into a quilt studio, emphasizing textiles. With the French art exhibitions presented in the fall, the space will become a drawing studio based on the art of Paris.

The goals of the quilt studio are

- “for visitors to experience and experiment with the creative process involved in building a quilt
- for visitors to engage with artists (demo artists) and their creative process
- for visitors to enrich their visit with hands-on experience and exploration.”

With this in mind, there are hands on activities in which guests can participate. The first is *Go Crazy*. A guest can use the materials available to create a crazy quilt, by fashioning their own design. The idea of a crazy quilt is that there is no set structure or pattern. Everything is random

¹⁶ Joan and Charlie still from a video of documenting *Untitled*, “Joan and Charlie on Art.”

and spontaneous. *Play with Patterns* is another project made available. Here visitors will explore with different buttons, strings and other materials that are not traditionally found on a quilt. Participants have the choice of taking their works home with them or leaving them on the community wall for others to see. There is also a community quilt, in which people are encourage to work for as long as they want, adding their contributions and also adding on to previous works. In addition to these hands on activities there are also displays and a lecture space to make the quilt studio and educational and experimental space for visitors.

INTERNSHIP DESCRIPTION

Because of the DAM's extensive interactive programming, there is much help needed for project preparation as well as administrative tasks. As an intern over the summer, I participated in both. From lesson planning to power point presentations, there were many areas within the department in which I was able to help and learn as an administrator. Having an understanding of the details that go into each program as well as the overall goals helped me gain knowledge of the program's overall objectives.

Administrative work

In order to keep the consistency of the museum and their program, the education department holds meetings to discuss improvements, challenges and progress in certain areas of their projects. One of the first administrative tasks I helped with was to prepare a presentation for an education department meeting on the installed programs specifically the Create-n-Takes and the Create Playdate. I was to take pictures of some of the installed program activities as well as the artwork that inspired them. I created a power point using these images that was intended to explain the thinking behind the program, and show the project that was made based on the art. Each example showed the connection of the art making and artwork.

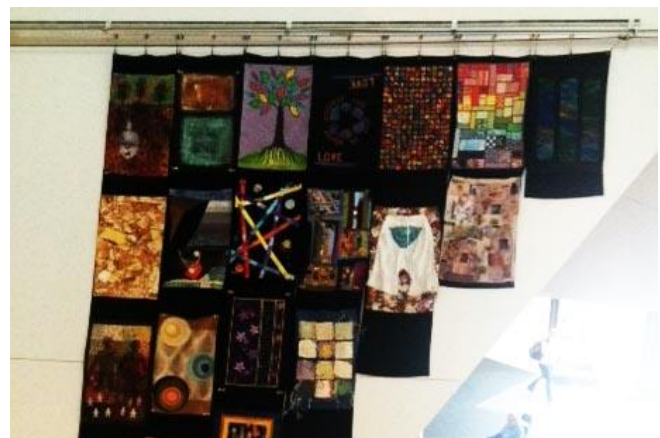
Though I assisted in large part to the summer camps and classes, I also did a lot of work with the events. *Day at the Dye Garden* was an event held September 14, 2013 in collaboration with the campus wide *SPUN* exhibit. I, along with a few other interns, was put to the task of creating and producing over five hundred Dye Day game clues. We were to write three clues which led the visitors on a scavenger hunt around the museum to collect naturally dyed yarn pieces used in objects in the collection. Each clue, as well as the title and instructions, was printed and then cut into flower shapes before being assembled with brads so that they could be

easily flipped through. Five hundred of these were made so that there were plenty for each visitor. Once they found their three clues and collected their naturally dyed yarn, they created a Dye Day flower. By having the guests participate in a dye detective game that specifically draws attention to the objects which reflect the campus wide exhibit.

Summer and access programming and evaluations rely heavily on organization, consistency between the programs and within the department and efficient problem solving in order to keep the programs moving in the right direction. Over the summer I was able to learn and assist in keeping the events and programs focused on interactive goals in order to generate a more exciting and mission driven education experience. To build a better understanding of the education department at the DAM as a whole, it was important for me to be hands on and to gain experience by being involved in the projects and by shadowing as many employees as possible. I did this and had a great learning experience in summer camps and evaluation programs.

Untitled

For the *Untitled* event, I assisted in one of the community collaboration projects. During the event I invited visitors to make their own contributions to the project. The project was to be displayed on the community quilt wall with the other individual and community donations.¹⁷ This project was also a result of the campus wide *SPUN* exhibition. The project focused on connecting to the young adults and others attending *Untitled* to have more



¹⁷ Community quilt wall image taken from the Denver Art Museum website.

freedom with their experience with art. Having an “ice breaker” activity table as the guests enter the museum allows them to feel more comfortable in the space and with the idea of participating in interactive art. As the intern working the table I was supposed to assist and monitor the project making, but more importantly, encourage the guests to have fun creating art in the museum.

Summer programs

As part of my responsibilities as an intern, I assisted teachers with their camps or classes held each week by helping prepare lesson plans or supplies and projects. During these camps, the interns could observe how the classes connect to the museum and its collection through the creative process, as well as gain an understanding of lesson and project planning. All of the camps and classes offered at the organization link directly back to the museum’s permanent collection or temporary exhibitions. Lesson plans ranged in theme depending on the week.

My responsibility was to assist in preparation of supplies and lesson planning. The DAM education department not only values interactive learning, but also the quality of supplies and projects that the children bring home. The museum staff works hard to make sure that the projects made on site reflect the quality and care of the museum and their dedication to education. Because of the high cost of art supplies, I had to take into account each project and how it needed to be budgeted or could be better made while maintaining the quality. The lesson planning was also a part of my internship description. Because the museum is so strongly dedicated to helping visitors creatively connect to the collection it was important to support this initiative with summer students in clear, interesting, and organic way.

One of the camps I assisted was the theater camp: *From Painting to Performance*. The camp was created for twelve to fifteen year olds whose mission during the four days of camp was to choose a gallery of portraits, create characters and stories based on the paintings they had chosen and write a single collaborative script based on everyone's contributions. There was character development, exercises that got the students comfortable with speaking in front of an audience as well as improvisation. There were also movement exercises which taught them the importance of presentation as a group. This production pushed them to think creatively about the setting of their portraits and the mood of the piece, as well as how they thought and worked both independently and as an ensemble. Really looking at the painting to interpret his or her personal take of each piece of art was a huge part of their character development. At the end of the week, the campers performed their play at the *Untitled* event in front of parents, friends, strangers, and the director of the museum. There were three interns who assisted in this camp, including myself, and we were to help in lesson planning and to prepare warm-ups and activities for the class to get comfortable with each other. I also designed the brochure in which I connected the actors and actresses with their chosen paintings in order to create the link between art and theater.

Assisting with the lesson plans and projects of the camps and classes was also a task that furthered my knowledge of the museum life. Finding a connection between the collection and the goal of the class, and producing a creative element that made the summer program evolve was a huge part of my job. This came in many forms. For theater camp I made the playbill. Along with all of the campers' biographies, I placed an image of them and an image of the piece

from the collection that inspired their character, so as to bring a visual connection to the child as an actor and their inspiration from the visual art.¹⁸

Another job I had with the camps was that I was the point person for the preparation of China Camp. Though each camp is one week long, this camp ran for two sessions. I was to keep track of supplies we needed to order and what we had used. It was very important that I keep track of supplies and that they were ordered on times so as to keep on schedule. I was also creating examples of each project for the week so the campers could see the final product. I needed to find more efficient ways to create the projects as low cost as possible while maintaining the high quality for which the museum strives. After the camps came to a close, I was to inventory the remaining supplies and have a list of what was needed the next year so that the process goes faster and easier.

Another camp in which I held more responsibility was the collaboration with the Denver Ballet Company. I helped create lesson plans which connected movement to visual art. The class was made up of seven to twelve year olds who spent time both at the museum and at the Colorado Ballet Company, down the street. In order to create a connection for the six to twelve year olds, the instructor, Lindsay Genshaft, and I created exercises in which the students could experiment. We drew a connection between line, shape, color and energy, and translated that to movement so that the students would have a better understanding of interpreting the mood of an art piece and how to create movement based on that. This was a challenging but exciting way to connect other art forms to visual art. The camp was meant to show that even if someone is not an expert at visual arts there are different ways in which it can be interpreted and enjoyed. The

¹⁸ Playbill may be seen in Appendix B.

plan and process of the camp emphasizes and supports the idea of broadening the appreciation of the museum and all forms of art.

Along with lesson planning and project preparations, being around the campers to observe and talk to them gave me great perspective on what kids love and hate about programs and what ages can handle what level of projects. This is vital when creating and planning educational programs in order to make them more successful.

Evaluations

Family Grant Evaluation (IMLS Grant)

The evaluation process comes in many forms at the DAM. This provides for plenty of thorough feedback. I assisted Molly Nuanes and Jodie Gorochow in a family evaluation of an interactive backpack activity. The family consisted of four kids, three boys and a girl all under the age of ten, and two adults, a mother and grandmother. The backpack was for the *Spanish Colonial* collection. They also went to the create corner *Looking West* and a discovery library on the sixth floor of the Hamilton Building. We filmed the entire interview for future reference after each of the three spaces visited. Both the children and the adults were interviewed about their experience. Once the family had left, Natalie, Jodie and I shared our thoughts and observations about the evaluation as a follow up to cover anything that we might have found interesting. These comments were also recorded for future use in the DAM's report to the field on families visiting the DAM.

While in the *Spanish Colonial* gallery, the family colored and strung his or her own paper guitars. This was to draw attention to the large painting which emphasized the tradition of the Spanish guitar. The next activity in the backpack was a matching game with a series of

paintings. There were prompts in which the kids could create stories and characters based on the paintings. The third game was a guessing game which focused on a particular piece in the gallery. The children were to see who could answer the prepared questions about the painting. This exercise is meant to get the participants to pay attention to the details to gain a better understanding of the customs and be the first to say the answer.

The questions asked after the activities for the kids was:

- Thumbs up or down and why?
- Have you done anything like this before?

And the questions for the adults:

- Was everything clear?
- Any more questions or comments about anything we've done so far?

Everyone enjoyed the guitar making, the guessing game caused some fights between the children because of who got to press the buzzer, and the matching and story game was said to have been fun at first, but lasted too long. Though the average time an adult spends in a gallery is twenty minutes, with the backpack activities, this family of six spent forty-five minutes conversing and creating crafts which engaged them in this exhibit.

The next activity was the create corner, *Looking West*. This activity takes place in the *Western American Art* gallery. There is a collection of transparencies which depict western plains, mountains and skies that can be layered to create unique landscapes. The kids liked it because they enjoyed creating their own paintings by putting multiple scenes together, and making the different colors from the layers. The adults enjoyed it because the children could

layer and change their works. This provides them a better sense of what to look for when observing the paintings in the galleries. They get a better idea of foreground and background and can really begin to see the depths of paintings as well as experience the mood based on the colors.

The final activity was the discovery library on the sixth floor to experiment with the activities related to artist, Arcimboldo. They used different kinds of magnets to create their own works inspired by his two paintings. The boys enjoyed building their work out of the mechanical boards because they thought it looked more realistic to use washers as eyes. Also magnets are great for kids to work with and each child was proud and excited about their work. The adults like that there were books as well as the paintings for reference and that there were enough stations for the kids to make their individual pieces.

For each family that volunteers to participate in the evaluations, the DAM offers free admission to the museum for the whole day as well as a gift certificate to a nearby restaurant as an incentive. There is also another gift certificate that is offered for the follow up written evaluation that the family submits a few weeks after the initial evaluation. Because of the time that unpaid volunteers put into the evaluations, it is important that the DAM demonstrate their appreciation for their help. It can also be difficult to find people who are willing to volunteer their time and therefore the museum needs to offer incentives in order to attract people for help. These evaluations provide extensive amounts of information for the DAM to use in order to improve their programming and better the experience for the visitors.

Creativity Grant Evaluations

Natalie Ruhe allowed me to assist her with the individual evaluations so that I could get another experience of how the DAM works to constantly make a better experience for their audience. I greeted the volunteers and explaining the process of the evaluation. They were to be the individual's experience in the galleries, followed by an interview, which was done by professional museum evaluators. Some of the volunteers had also participated in an *Untitled* as dancers for Nick Cave's performance. While it is important to have evaluations from a diverse group of people it can also be helpful feedback coming from people who are art enthusiasts and whose comments are thoughtful and authentic. As dancers they are enthusiastic about art and therefore take the evaluations seriously. Their input can be very beneficial to the museum.

During the individual evaluations, I guided the volunteer through the process and was involved in informing them on which exhibits they wanted to see. There were volunteers for each building. Three experienced the Hamilton Building and another three went to the North Building. Once they arrived, Natalie or I directed them to three different exhibits or activities in the designated building. Each volunteer was to go to a visiting exhibition, a show from the permanent collection and an interactive space or activity.

Some of the questions were as follows:

- Have you seen the exhibit/artist before?
- Were there any surprises?

These volunteers were also given a gift certificate for their time and help as an incentive.

Access Program Evaluations

Unlike the previous two evaluations, this process required no contact with the visitor. During this evaluation, I was to merely be an observer so that their experience was more authentic and undisturbed. Sally McCance and the Access Program were evaluating the interaction and the reactions of the visitors to the program. This evaluation was for people who are visually impaired. There were tactile tables arranged in the *Cover Story* gallery where the guests could feel and smell the replica pieces in order to fully experience the art.

This was one of the first times that Sally had done this evaluation for a tactile table event. The event lasted from 2:00PM to 4:00PM on a Saturday. There were two volunteers, including myself, and five docents who worked the three tables. It was more important for Sally to have a few quality and detailed interviews as opposed to evaluations which held no substance. I shadowed one visitor who had very low seeing capabilities. He was legally blind, but could still see little things when they were close. He enjoyed and appreciated the tour and spent a long time at all of the tables, conversing with the docents about each piece. His experience with the docents and tactile tables created a strong connection to the collection. It is important to include as many people into the museum family by welcoming and accommodating everyone so as to broaden the audience.

ANALYSIS OF

STRENGTHS, WEAKNESSES, OPPORTUNITIES AND THREATS

FOR THE DENVER ART MUSEUM

The following information about the DAM and its education department is a collection of observations and information from my internship over the summer. It assesses the strengths and weaknesses within the organization as well as the opportunities and threats that the organization may face from outside sources. The strengths and opportunities are positive ways in which the museum is working or resources that they can use. These opportunities are chances that the museum can take in order to improve the program. The weaknesses and threats shed a more negative light. They are ways in which the museum needs work as well as risks for the museum. This information communicates my observations of what the museum has done well and should continue to do, and what can be improved upon.

<p style="text-align: center;">Strengths</p> <ul style="list-style-type: none"> • Interactive and collaborative programing • Strong funding • Providing choices for a wide range in audiences • Large amounts of space dedicated to education • <i>Untitled Final Fridays</i> events • Program and Staff support • Marketing and communications • Branding 	<p style="text-align: center;">Weaknesses</p> <ul style="list-style-type: none"> • Lack of communication between departments • Summer program scheduling and communication for parents • Off-site administration offices • Lack of involvement from the audience for Access Program
<p style="text-align: center;">Opportunities</p> <ul style="list-style-type: none"> • Progressive and experimental city • Location 	<p style="text-align: center;">Threats</p> <ul style="list-style-type: none"> • Large/active city • College events and locations

Strengths

Interactive and collaborative programming

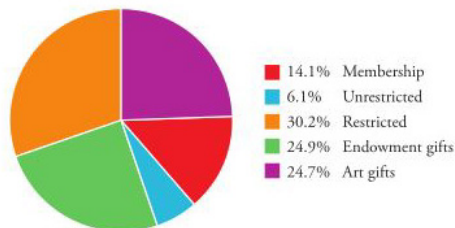
Accounting for all of the learning opportunities and events the DAM makes available, the interactive component of the program has been very well established. Though many museums have relied on the traditional technique of museum plaques and gallery tours, the DAM has taken its educational responsibilities further. The DAM practices moving beyond the traditional form of museum education because there are so many other effective methods to be explored. This museum has a unique opportunity to be experimental and progressive with their education programs, which I believe to be crucial to their success. Allowing the visitors to experience the art as opposed to just looking at it or reading about it can be a far more effective way of learning. The information is more likely to be absorbed and appreciated if the visitor is allowed to create their own replica or have a conversation about a piece as an experience. Sharing this experience with a friend or employee of the museum allows for a more exciting, personal and therefore more memorable time in the museum.

Strong funding

As one of the largest art museums between Chicago and California, the support for the DAM is very generous. Their donations come from a variety of places, and their numbers are increasing every year. The DAM's support comes from a collection of donations, sponsorships and grants from individual contributors, corporate contributors, foundation support, community partners, in-kind gifts, individual members, and corporate members. The following information is taken from the 2010-2011 and the 2011-2012 fiscal year annual reports.

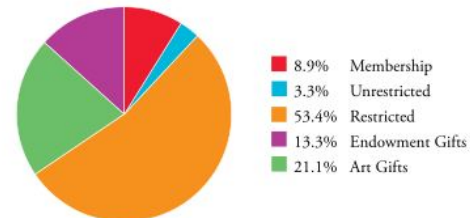
CONTRIBUTIONS & MEMBERSHIPS

	2010-2011
Trustees	\$1,536,616
The Museum Associates/First 100	1,483,978
Individuals	3,076,924
Corporations	963,660
Foundations	1,118,952
Government grants	158,964
Subtotal	8,339,094
Art gifts	4,125,572
Endowment gifts	4,080,017
Total	<u>\$16,544,683</u>



2011-2012 CONTRIBUTIONS & MEMBERSHIPS

Trustees	\$3,932,617
Individuals	7,161,500
Corporations	1,211,107
Foundations	
• Annual Support	3,346,433
• Endowment Gifts	4,000,000
Government Grants	147,216
Subtotal	<u>19,798,873</u>
Art Gifts	6,380,245
Endowment Gifts direct to the Denver Art Museum Foundation	4,000,286
Total	<u>\$30,179,404</u>



In just one fiscal year the total amount of donations and memberships have increased by \$13,634,721.

The support of the Scientific and Cultural Facilities District is vital to the growth and progress of the DAM. Since SCFD's home is Colorado, their mission is to support the local organizations in Denver and surrounding areas. The individuals also play a huge part in the funding of the museums. In the last fiscal year the donations given by individuals alone, whether memberships, in-kind or otherwise, have increased by \$4,084,576. No organization should rely too heavily on a specific area of gifts, and the DAM does a good job of putting equal effort into each donor category. The dedicated DAM staff is also a huge contributor to the financial support. Though they may not always personally contribute large donations, the time and work that goes into raising funds and running the programs would only be measured by the amount of gifts the DAM receives. The development and membership departments contribute greatly but other departments, such as the education and curatorial, work hard to make the museum

experience one worth contributing to and being a part of with their exhibitions and programming as well.

Providing choices for a wide range of audiences

One of the major concerns of the museum in regards to pleasing the visitor is providing plenty of choices for everyone. This allows for visitors to make their own experiences at the museum based on their personal interests. Because the museum has eleven floors of art and multiple activities for all ages, the museum caters to multiple experiences for any kind of family, group tour or individual. The idea is to make every guest comfortable with the museum through what is enjoyable to them. The museum coordinates a full and active schedule each season in order to support this goal.

Denver is a large and diverse city. The DAM tries to support all of those diversities. The programs vary from Access, Latino and School and Teacher to name a few. There are teams within the education department who work specifically with these groups, both as individual programs and also together as an entire department. The Access Program works to provide art experiences for people with disabilities but is enjoyed by all visitors. The DAM wants to make sure that anyone who loves or enjoys art can have access to it and to experience it in ways which caters to their needs. The Access Program helps to encourage anyone who may have any kind of disability to be a part of the museum community. The Latino program does the same by including Spanish into many areas of the museum. The Backpack cart, for example, makes sure that for every backpack activity that is made there is also a Spanish one so participants who speak Spanish can enjoy every exhibit as well. The programming for children has such a wide range of options that any child can find something of interest in which they can participate.

“Reaching a larger and more diverse family audience is an effective way to gradually increase attendance at the Denver Art Museum, which in the past has been perceived as a place more for adults than for kids. By enticing families with young children, who make up about 40 percent of the Denver metropolitan community, the museum can tap into a reservoir of potential visitors. On Saturdays, which are free for Colorado residents and tailored toward families, nineteen percent of the visitors come with children. Twenty-six percent of non-Anglo visitors on that day bring their kids (Denver Art Museum website, *Family Programs* 2013.)

Creating opportunity and choice for everyone who visits the museum is an exciting and new way that offers something that many museums lack. This helps the DAM create a unique program that benefits not only their mission and collection but the community.

Large amounts of space dedicated to education

The DAM has a very unique opportunity for the education department, and that is all of the space in the galleries that is dedicated solely to education. There is almost fifteen percent of all gallery space dedicated to educational games, activities or reference areas (McDermott Lewis, 2013). There is some kind of educational activity that goes with every floor. Whether a permanent Discovery Library, a Backpack activity or a rotating Create-n-Takes, each floor is dedicated to the family experiencing the traditions and customs of the art. The huge amount of educational space has allowed for a thriving interactive program.

Untitled Final Fridays

This program is a huge draw to the community. With all of the exhibitions, activities and opportunities to experience art, this is an evening is unique and diverse. Because the event is open to members as well as non-members, there is a huge opportunity for the museum to show the non-members what an exciting and progressive museum experience they can have there. The events of the night lend themselves to a variety of audiences who can enjoy theater, music, art making and more. There are drinks and food made available and often activities throughout the night in which people can personally partake in, such as karaoke, the human bobbin (a human weaving demonstration), and other collaborative art projects. *Untitled* is another great way to promote exciting and interactive ways to enjoy the museum atmosphere as well as being a great opportunity to gain memberships

Program and Staff Support

There is a huge amount of support seen in the education department. The program is extremely encouraging of any ideas that can be new for the audience. The goal is to keep the educational activities inventive and fresh so that each experience is new and exciting. The innovative programming continues to improve because of the staff and their aim to evolve these goals. The director and associate director enforce consistency and mission direction but allow the staff to think and create programming which is unconventional and new.

Marketing and Communications

The social media at the DAM has also been an important source for promoting their upcoming exhibitions and events. The fall exhibition, *Passport to Paris*, had been mentioned frequently through emails, Twitter, Facebook, and Pinterest. Though all forms of

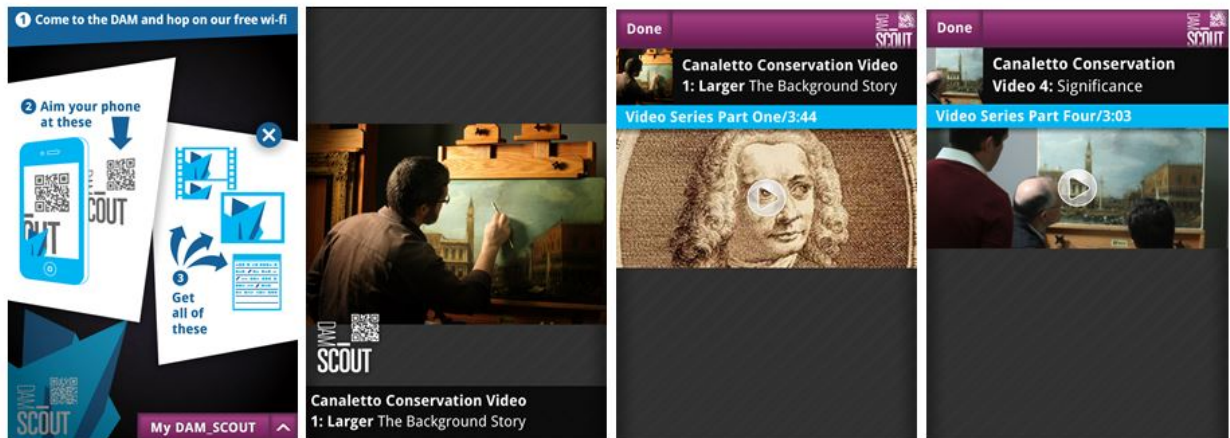
communication have been used it has been with care not to bombard the audience. It is important with social media that the recipient of the information not be overwhelmed with information but that they simply get reminders and updates. While it's important to keep the event or exhibition fresh, it can be easy to lose the audience if they feel bothered. The DAM maintains a good balance of feeding information and updates while keeping a good amount of time between each notice. Each form of communication is different. Emails should be less frequent, but somewhat formal. Tweets, on the other hand, are encouraged to be brief and casual and can occur more often. They take into account each individual source and balance it well with all of the social media outlets as a whole.

The DAM also has a huge presence around the city. There are banners hung in multiple neighborhoods around the city, as well as advertisements on buses, and magazines throughout the country. There were street banners hung down the major streets where locals commute from their many neighborhoods as well as down the major pedestrian malls where tourists often visit. The airport also displays a large presence of the museum, alerting visitors to any upcoming exhibits or shows.

As another interactive museum activity, the education and communications department started the DAM_Scout program. This is an app that anyone can download onto their iPhone or Android to learn more about certain pieces in the collection. By scanning the QR code next to the artwork, further information about the work, interviews with the artist and videos having to do with the work will be made available.

The following images are some of the information that is provided to the DAM_Scout app user. The first image shows the main screen in which the photo of the QR code is taken and

the following depict the options of interviews of videos made available.



Having the option of learning more about the art or artists allows the visitor to explore their interests.

Branding

The DAM's branding goals have been made very clear through the experience and identity reflecting the mission and goals of the organization.

- *Product:* The Denver Art Museum is a 501(c) 3 art organization that supports and encourages interactive art making based on their collection.
- *Experience:* A new and exciting way to experience art through conversation and hands on art activities and crafts.
- *Identity:* new, exciting, imaginative, innovative, creative, stimulating, encouraging, supportive, progressive, and interactive.

They promote themselves as an interactive and collaborative museum that encourages creativity and activity throughout the entire organization. Unlike the traditional museum environment of simply observing the art, the DAM supports and encourages conversation and art making inside

the galleries. It is clear to their audiences that they strive to give the visitors a chance to experience museums in a new and educational way that has been formatted for the entire family's liking. With their many events and exhibitions, their brand has proven to be consistent and improving towards the enjoyment of interactive art activities.

Opportunities

Progressive and experimental city

Denver is a city that embraces all kinds of activities, cultures and hobbies. They are accepting and experimental and it is cohesive with the spirit of the DAM. The museum doesn't follow the traditional museum atmosphere and the city of Denver can be said to be the same way. This can be very beneficial for a museum whose goals and programming are new and unconventional. The museum has a real opportunity to push the boundaries with their practices being in such a progressive city. This has really helped the programs of the DAM flourish and grow to be one of the most celebrated family friendly museums in the country. The city's spirit can be beneficial to the museum because of the support that the people can provide. Because Denver is so willing to be experimental, the DAM can use this to their advantage by trying new museum techniques and methods that other museums couldn't. The educational programming at the DAM is based on interaction and innovative activities. The opportunities they have because of this community are endless which can encourage and inspire other programs around the country.

Location

Since its beginnings, the DAM has re-located many times. However, its current and permanent location downtown has proven to be very beneficial. Denver is a large, spread out city

and the museum is centrally located, making it easy and fast to get there from most neighborhoods. There are convenient and varied options for parking, making it very accommodating for visitors. It is also located in a very busy and active tourist location. The DAM is located near the popular 16th St. pedestrian shopping mall as well as the Convention Center, Performing Arts Center and a number of other museums and theaters. The DAM can take advantage of all of these opportunities by collaborating with nearby organizations. The Buntport Theater Company has already become part of the DAM community because of the actors who volunteer monthly for the *Untitled*, *Joan and Charlie* performances and the participation of another volunteer during summer camps. This mutually beneficial collaboration can be among many with the location so near other organizations. All of these other attractions draw more people to the area, creating more awareness about the museum.

Weaknesses

Lack of communication between departments

One aspect of making an organization of any size run smoothly is constant communication and collaboration. The DAM is a huge organization. Departments that don't always communicate causes problems at events and makes the museum appear disorganized and inconsistent. Before the *Untitled* events there is an all staff meeting in which the technicalities involving the events are cleared with the security, the education department and the *Untitled* staff. However, not all participants are always present. Problems occur when there are unusual performances that may be travelling around the museum. This creates unnecessary problems and conflict between the departments. Any organization will run more seamlessly if there is

constant communication, but with a museum of this size, it's crucial that the conversations are consistent and clear in order to avoid chaos and disruption.

Summer program scheduling and communication for parents

The summer programs at the DAM are located in an area of the museum that is not a normal entrance. Though with the confirmation of enrollment there are directions and instructions for each camp, a large group of parents never received the information and there were frequent complaints during check-in. There needs to be a better system of confirming information sent to parents in order to avoid frustration and complaints. With the summer programs involving young children the parents need to feel comfortable by having the process run smoothly. Parking directions, detailed instructions to the facilities and instructions about lunches, snacks and other important camp information need to be presented clearly and to each parent. This can be a threat to the museum because it frustrates the visitor. Each guest should be provided with information that makes their visit as effortless as possible.

Off-site administration offices

Though the DAM is in a great location, the administrative offices are located five blocks away. Though it is a short walk between the two, it still causes inconvenience and costs time when there are meetings at the offices and then events at the museum causing the staff to go back and forth. There are also times when meetings are scheduled last minute which can make it difficult for the staff to be where they need to be on time. Trying to plan activities and projects based on the museum collection can be challenging when offices are so far away. Inspiration for programming and technical issues can sometimes only be resolved by being in the space, so

having disjointed offices is unrealistic and inconvenient to the staff. This can threaten the programming because of the inconvenience of travel and time wasted.

Lack of audience participation within the Access Program evaluations

The Access Program is one of the most unique programs that the DAM offers. The chance for people with disabilities to be able to participate in a program that allows them to access and experience art in a way that is conducive to their needs is rare. Though evaluations of the program do take place, there is no feedback from the audience. One of the most inspiring characteristics of the DAM is that they rely so heavily on audience feedback. For a program like this one it can be hard to determine the needs of certain people. Some form of feedback should be offered from the participants in order to better the program and follow the museum's enthusiasm for visitors' enjoyment.

Threats

Large/active city

Denver is a large and active city and though the museum is celebrated there are many other organizations and happenings throughout the year that compete with the museum. There are multiple parks that hold nightly events and pedestrian malls that can be enticing experiences while visiting the city. Though being centrally located can be beneficial, it can also compete with many other event sites with local restaurants or breweries that appeal to the Denver local or tourist.

Denver is also located in the middle of many athletically active cities and towns. Many people travel over weekends throughout the entire year to enjoy sports such as hiking, white

water rafting and skiing to name a few. This creates a competition because of the beautiful and active landscapes and terrain of Colorado.

College events and locations

The DAM employs staff members who are dedicated to the young adult program. Their job is particularly challenging because of the events throughout the city but also because of the college events that are free of charge or highly discounted to students. The two campuses in Denver are also further away from downtown and the DAM location, which can make it more challenging for students to get there. This can be threatening to the young adult and college programs because of the difficulty, both financially and geographically, for students.

BEST PRACTICES

In order to maintain their current achievements while improving the organization, the DAM must be able to identify their strengths, weakness, opportunities and threats. They can use these tools to recognize what is working for their organization and what needs improvement. There are many standards to be upheld when running any organization, whether non-profit or for-profit. The American Alliance of Museums values “the prioritization of goals, the focus on mission and planning, communications between staff, board and other constituents, and credibility with potential funders and donors” (American Alliance of Museums website, Resources.) These values are upheld in different ways by the DAM, some more successful than others. The goals for the museum and following their mission are two ways in which the DAM is thriving. All of the programs created are based on the mission and their goals of engaging families in the museum environment. The success of the communication of the museum varies. While the organization has a strong sense for involving their audience, the communication and agreement between departments are lacking. There is also a strong sense of funding and donations at the DAM. A wide range of donors creates a more secure support system for any non-profit. The values supported by the American Alliance of Museums can assist in bringing to light some of the standards that the DAM can use as a guide in order to develop and grow.

Well established education program

The DAM has had much success in their plans to create an interactive and imaginative educational program. The many activities, programs and events have created an exciting department. Because the organization is so well established, summer art camps fill up quickly, Create Playdates have a great turnout and *Untitled Final Fridays* always bring excited and enthusiastic regulars. The children are proud of what they create as well as excited to share what

they have learned in the museum based on pieces in the collection. This is due to the interactive games, and activities that spark their imaginations and creativity. The available resources and the ability to refer to the objects while creating their own art from these works made for a comfortable but inspiring environment. This applies to adults and parents as well as for children. This creates an environment that caters to the whole family and encourages them to explore art in a new way. Most museums are not as experimental with their programming and tend to become repetitive and stale. I believe that the DAM has successfully created an educational program that can now be allowed to grow and develop as the staff creates more interactive games, programs, events, and more for the entire family. By having a progressive program that has flourished and is now sustainable, the DAM can use what has been created to pave the way for other educational programs and grow to be an innovative and inspiring model.

Dedicated space for educational programs

The amount of space used for these educational programs is in part why the program is so well established. There is plenty of room and space to explore new ways to create interactive and engaging art making. One of the most exciting qualities of the DAM is the amount of space dedicated to educational programs. It is to their benefit to have established and maintained such a large amount of space that is committed to the hands on learning experience. With such an extensive and diverse collection of programs provided it has been a significant improvement to develop so many activities to accommodate such a wide range of audiences. There are few other museums that have this much space and activity solely for the purpose of education, but for the space to be in the galleries is an even greater experience. Having this space for the audience to experience the museum, is one of the reasons this organization is so unique. It's what drives the branding and the creative image and atmosphere of the museum. Unlike other educational

museum programs, the DAM is able to provide their visitors with the comfort that there will always be hands on art making and that there will be new activities as the seasons change, keeping the audience engaged and interested. This space nurtures and encourages the program to evolve and inspires the staff members to create imaginative and interactive art making, events, games and activities that drive the whole museum. By literally giving the program room to grow the museum is attracting, maintaining and developing families that want to experience a museum in a comfortable and supportive environment. This builds a better audience for the museum by prioritizing goals and communication with their constituents.

Broad audience participation

The constituents that an organization collects are an integral part of its growth. These individuals help drive the support of the museum. Diverse collections, activities and events are more likely to draw a larger range in audience. The DAM has succeeded in making the program accessible to families based off their needs and wants when visiting the museum. The DAM's ongoing concern for how families connect with the educational programs and activities is part of why the program has been so successful. To the museum, it is simply a matter of listening to the visitors and giving them choices. This creates a welcoming environment for visitors with all levels of art knowledge to feel comfortable being at the museum and learning as a family. This is one area in which the DAM excels.

The various evaluation processes also cater to families and individuals and inspires constant change and improvement in order to please a wide range of visitors and their interests. The education department employs special staff members who are committed to expanding the awareness to certain audiences. The Latino program strives to reach and encourage the Spanish

speaking population in the area and is creating new ways every day to incorporate the language into the programs and events. The Access program has created a safe and encouraging environment for people with disabilities. This includes those with little or no eyesight who now have custom braille tours, tactile table tours and other amenities for their convenience. The DAM also provides access to tours led by trained tour guides that are made available for people with Alzheimer's or dementia or others who need sign language. I believe the programs created for young adults and children are taken into consideration through in-depth evaluations and observations from the museum staff to create a range of games and activities to fit every personality and interest is one of the best ways to create a supportive audience. Having a diverse audience is extremely beneficial to the museum to maintain and grow a range of audiences and is a valuable advantage to have as a non-profit. Expanding the visitors beyond the expected allows for far greater diversity, unlike many museums that tend to focus on bringing a younger audience to the museum.

Broad range of Funding

The support from the American Alliance of Museums is reinforced by the understanding that a wide range of donations are needed in order to have well-balanced and secure funding for the organization. The support "credibility with potential funders and donors" (American Alliance of Museums website, Resources.) The DAM relies on donations from individuals as well as foundations, government grants and sponsorships. These donations can include memberships, general program funding, restricted, unrestricted and in-kind gifts. To rely too heavily on one category of constituents would be unwise due to changes in the economy year to year. Attention must be given to all categories of donors in order to maintain a strong and

confident source of funding for the DAM in order to maintain success and they have made improvements in every area.

RECOMMENDATIONS

Create a better system of communication between departments

Each department of the museum follows different goals and obligations as required by their department's standards and responsibilities. The conservation department wants to be sure that the art is safe and protected. The security department wants to make sure that everyone is respecting the museum and its collection and the education department wants visitors to get close, examine, discuss and create art based on the collection in order to have a fun learning experience. Though each department has different goals there needs to be some sort of communication in order to maintain a consistent environment for the staff members and the visitors. I would strongly suggest that meetings being held before events or exhibitions are mandatory for any staff member involved. This way if there is any conflict, the dispute can be settled before the presentation when it doesn't cause problems. These obstacles become a disturbance to the artist, exhibit or show as well as the visitors and can cause stress to the staff. These problems would be much better solved when there is time to come up with accommodating solutions for everyone. The museum employees are a huge number of people, so it is difficult to maintain consistency for everything, but for events and programs where visitors are present, disputes should be settled to the best of the staff members' abilities beforehand. This can be accomplished if all staff members are aware of all that is happening. Communication is crucial between the departments.

Create a confirmation procedure for summer camps

During summer camp many of the parents were upset at the lack of information received about the program. Though information was delivered, there was clearly a problem with the

system. The information needs to be more accessible. The museum needs to make it easier for the parents to get a hold of the information so that there is no confusion. When a parent registers online, there is a confirmation of payment that follows as well as a confirmation of registration email. For both of these confirmations there should be an option of getting the required information. There should be a link to the website or even a section below that states all of the things you need to know about summer camps. The same information should also be easily found on the website under the summer camps page. Since registration happens far in advance, it could be beneficial to all parties to make the camp information available and easy to get to all the time. This way if a parent didn't save or remember the contents of the information, there is always another way to get to it easily. I believe that it's important to make sure that the information and procedures are widely available and that it is more crucial to see the information multiple times than to not be able to find it at all. It relieves parents, who are supporting the museum, to know that the organization in which their children are participating is organized and takes the time to make the information available and easy. Therefore the people who are supporting the museum can feel confident about the organization and sending their children there.

Allow Access Program visitors to take part in evaluations

The Access Program is unique and fairly new at the museum. The evaluation process is important to any program, but can be especially beneficial to a program of such unique requirements. The tactile tables had evaluators who silently observed the interaction of the visitors. Though having silent evaluators try to assess the visitors experience there is no way to truly know how the guests really perceived the program. It is also the case that evaluators who don't have the same disabilities as the participants may not fully understand what they need or

how they interpret the art. This is why I suggest asking visitors to volunteer to evaluate the program. Similar to other evaluations there will be incentives for their participation. Giving the same gift cards to a nearby restaurant would benefit the museum by gaining valuable information from people for whom the program was meant. They have a better understanding of what is needed in order to make their time with the art the best it can be. I would also argue that since the program is so unique that they would be happy to have a chance to help improve it and see that the organization wants it to be the most beneficial to them. Anyone with access to a program that is so supportive of their special needs should be happy to help. This would be a beneficial step towards improving the program and broadening the museum audience by allowing them to feel included in the museum.

Create-n-Takes for school groups

While all of the installed programs are available all week, it is hard to keep the live programs going every day. Since they require a DAM staff member to lead them, it's difficult to have the resources to keep up Create-n-Takes during the week when children are in school. Though during the school year there aren't as many family tours during the week, there are school groups who come. I believe that it would be extremely beneficial to plan to have at least one Create-n-Take for the children to experience. While there are specific tours dedicated to the students who visit, I think the groups would enjoy getting to experience the museum in an interactive way.

To allow Create-n-Takes to be open during the week would require extra resources and employees, but to follow with the mission of being an interactive program I think it would be beneficial to provide the experience for large groups as well. The schools have to plan in

advance to come to the museum, so adding a Create-n-Take to the tour could be a great way for the children to explore the museum the way the DAM intended. While not all tours go to all areas of the museum, incorporating an interactive component and allowing the schools to make projects and take art home with them would be a great way to get the children excited about possibly returning with their families to spend more time making art.

CONCLUSION

The Denver Art Museum has been evolving for decades, along with the developing education programs. Though every organization has its faults, the DAM is a strong model for other museum education programs. They are evolved and progressive in their programming which is unlike any other. The strengths of the DAM and the education department are a result of innovative thinking, new ideas and experimentation. Their audience participation is crucial to the movement towards improvement and is hugely appreciated by those who support the organization. Though there are communication problems between departments the DAM staff is aware of the complications that arise when an organization is so large. These miscommunications should be addressed but there also needs to be an understanding between the departments. The problem of the location of the administration offices is being addressed. The DAM is currently building offices in the same city block and plan to be ready sometime in the spring.

Despite these obstacles that the DAM currently face, they have still made impressive progress in the educational department by creating an advanced and inspiring program that others can look to for direction. These programs have benefited the brand of the museum in positive and encouraging ways that show people a new way to experience art. This non-profit organization has also been successful with their fundraising. With a significant increase in funds over the past fiscal year, the DAM's movement forward has been an ongoing and fruitful journey.

The DAM and their education department are incredibly mission driven and dedicated. It is apparent in every aspect of the museum that what they do is to benefit the public and the

awareness of art, culture and community. Whether an Installed, Live, Access or Adult & College program, the mission is clear and direct throughout the execution of all events and projects. These qualities are what make for an incredibly strong and focused organization that is continually changing the way art and museums are viewed and appreciated, as well as becoming a potential model for other educational programs.

APPENDIX A:

EDUCATION AND FAMILY PROGRAM

Family Experience Goals

11.27.12

GOALS FOR FAMILY EXPERIENCES

- **Best serve parents' needs and desires**
 - *Support* parents so they are comfortable engaging with art
 - *Provide* parents with what they need to construct a successful visit with their children
 - *Provide* parents, both as parents and as individuals, a satisfying experience in the context of a family visit
- **Provide engaging experiences that make art accessible for all ages**
- **Promote/support/spark family conversations/experiences that don't happen anywhere else**
- **Support engagement with the real thing; possible tactics include:**
 - *Exploit* the uniqueness of materials and techniques used by artists
 - *Focus* on connections between art and daily life
 - *Create* opportunities for shared parent/child exploration and discovery

OUTCOME OF FAMILY EXPERIENCES

- **Provide value through family betterment and transformation**

GOALS FOR EVALUATION OF IMLS FAMILIES NORTH GRANT:

- **Strengthen family connections through play, fun, and bonding**
- **Measure/learn how children/parents/families are transformed by their museum experiences**
- **Capture examples of museum experiences brought home and carried into the community**

What Works for Families

Define families broadly

- Welcome non-traditional families, e.g. any mixed age group with strong ties

Communicate Clearly

- Make instructions explicit using words, images, and design
- Send 'at-a-glance' messages
- When embedding content, present a hierarchy of information
- Superimpose descriptive text on illustrations

Answer parents' questions

- What can we do here?
- What can we touch?
- Why are we doing this?
- What's the connection with the art we see?

Choose language carefully

- Be conversational
- Use read-aloud text

Value inclusivity

- Use bilingual words intentionally
- Celebrate cultural differences
- Choose gender neutral subject matter
- Use male and female examples and models

Level the playing field

- Provide opportunities for children and adults to act as teachers and learners

Encourage multiple ways of engaging

Create activities that capitalize on discovery through:

- Materials
- Mechanics
- Methods

Make families comfortable with furniture that fits everyone

Extend the museum experience with tangibles and intangibles

- Take-away creations
- Take-away experiences
- Take-away ideas

Use context to inspire collection-based experiences

- Embody the essence of the object and/or the context
- Design spaces to appeal to all ages

Incorporate authentic materials in environment and activities

Create strong links between experiences and the collection

Inspire connections

- With the art
- With daily life
- With each other

APPENDIX B:
SUMMER CAMPS AND LESSON PLANS

From Painting to Performance



Ensemble

Erin Conner.....	Samuel
Guinevere Goltermann.....	Peter
Maria Passarelli.....	Cecilia
Jenna Popham.....	Elizabeth
Charlotte Williamson.....	Angie
Angela Chvarak.....	The Voice

Biographies



Erin Conner—Erin is fourteen years old. She is entering ninth grade at Columbine High School. Erin enjoys singing in choir and sketching. She loves coming to the art museum and is excited to be performing today.



Guinevere Goltermann—Guinevere is eleven years old and is going into the sixth grade. She loves diving and playing the alto saxophone. She also loves singing and going to the museum to look at the art.



Maria Passarelli—Maria just graduated from Graland Country Day School and will be attending East High School in the fall. She is a dancer, singer and visual artist. Being a world traveller, she has been exposed to the arts her entire life.



Jenna Popham—Jenna is twelve years old and was born in Vernal, Utah. She now lives in Arapahoe County, Colorado. She enjoys singing and acting, and spends her free time writing stories.



Charlotte Williamson—Charlotte is fourteen years old and will be attending Wheat Ridge High School as a freshman this fall. She has been around theater her entire life and has performed in thirteen productions. Charlotte is happy to be part of a new kind of theater and hopes you enjoy the show!



Show was directed by Lindsay Genshaft and was produced by Kelsey Stiles, Sarah Clinton and Angela Chvarak, who also stars as The Voice.

Special thanks to Jessica Robblee for assisting in the production process and character development.

Dance and Art Collide



DANCE & ART COLLIDE

JULY 29 - AUGUST 2 MONDAY - FRIDAY 8 A.M. - 12 P.M. AGES 7-12

New! In this exciting week-long camp, students will discover how dance and art go hand in hand. During the one-week camp, students will visit the Denver Art Museum to learn about specific pieces, and then create a dance based on the artwork. The camp will culminate in a performance at the DAM.

www.coloradoballet.org/academy/summer  [Facebook.com/ColoradoBalletEducation](https://www.facebook.com/ColoradoBalletEducation)

Dance and Art Collide Lesson Plans:

By Lindsay Genshaft, Jesse Robblee and Sarah Clinton

Objectives:

- To connect movement (dance) to ideas that are object based (visual art)
- To interpret works of art based on observation, description and movement
- To discuss how visual art can inform emotions, movement and expression in dance
- To understand a particular list of words as they relate to dance and visual art

Materials:

- Descriptive word and color cards
- Pencils
- Paper
- Visuals of paintings and sculptures

Monday, July 29: Connecting movement and visual art

Introduction of students:

Gather the students and let them share their names and their most favorite thing about dance.

- Ask them if they have ever been to a museum before and their thoughts.
- Ask them if they have ever been to a dance performance and their thoughts?
- Ask them what similarities and differences they think of between the two forms of art/expression.

Explain that we will be seeing what happens when we combine visual art and dance.

Warm up with exercises and movement.

Sculpting

Frozen pictures—drama exercises

Show images of works of art on a projector and create different poses inspired by the art and connect them.

All forms of art can be created by using lines, shapes, colors and energy.

Pathways:

As a warm up and also an introduction, use different words to describe emotions and have them create movements expressing how they think the words feel. (Have them do this individually so that they can begin to understand the emotions personally instead of as a group.)

Excited, tired, heavy, light, loud, soft, slow, wiggly, serene, spontaneous, lively...

Once they are loosened up and have a good idea of how these words feel when they are moving to their own pathways, have them draw pathways using the same words.

- How do these pathways you're making with your bodies relate to visual art?
- Can the same pathways or lines that you are making with your bodies be seen in visual art?
- Can you make the same lines you were moving to on paper?

Once they've drawn their own lines, they can dance them and see if they can portray the right emotion to the rest of the class to guess.

Color:

Use the same exercise as the pathways, but use color instead. (Again, have the students do this individually so that they can think about what each thing means to them personally.)

- How does each color make you feel?
- Does red make you feel more excited and does purple make you feel calmer?

Have the students create movements based on color as individuals and then as a group.

- Are the individual movements manipulated or changed once everyone is moving together?
- When doing it as a group does everyone become more in sync and an ensemble?

Shape:

(should shape be after color, since color relates to energies of lines, and also because they are still working alone with color, but together with shapes? Or does that matter?)

Students will create each shape with a partner using their whole body. Then students will explore movement using the idea of shape.

Half of the students will make shapes in the space, the other half will be movers. The movers will dance to a shape, mod it to a new shape and copy the shape. The person being copied will dance away and find a new shape.

Students will create a shape chain across the room. Each chain will reflect a pattern of shapes.

Students will create shapes using a prop.

Energy:

Students will explore movement to different music demonstrating different energies with their dancing.

Have all of the students together and have them try the flock of birds exercise using all of the elements of movement and visual arts they've just learned. (Maybe have them in a tight circle

and the leader can pass their turn to the next person. This was they are still in a “flock” but everyone gets a chance to be the leader.)

How the energy changes from when they are working together to when they are working as a group when listening to certain kinds of music.

Tuesday July 30: Putting movement to visual arts

Examples:

Show the students different works of art and get them to share what they feel like the artist was trying to convey using the tools and descriptors they just learned. (Start with figural pieces/portraits and move to non-representational works.) Discuss how the artist used line, color, shape and energy to express the mood/emotion of the art.

Paintings:

(Edvard Munch *The Scream*; Edward Hopper *Nighthawks*; Henri Matisse *The Dance*; Gustav Klimt *The Kiss*, Vincent Van Gogh *Starry Night*; Salvador Dali *The Persistence of Memory*; Jackson Pollock *Autumn Rhythm*; Mark Rothko *No 8*)

Sculpture:

(Auguste Rodin *The Thinker*; Albert Giacometti *Man Pointing*; Anish Kapoor *Cloud Gate*; Dale Chihuly chandelier; Mark di Suvero *Lao Tzu*)

- Is the artist showing an event from everyday life?
 - What is happening in the scene?
 - What details make you think the artist is teaching or showing us something?
 - What do you think the lesson is?
- Is the artist teaching us a lesson?
 - What is happening in the scene?
 - What details make you think the artist is teaching or showing us something?
 - What do you think the lesson is?
- Is the artist expressing emotion?
 - Why or why not?
 - If so, how is it expressed? Visual clues: line, color, shape and energy?
- How would you describe the person in this new portrait?
- What do the costume or gestural details tell you?
- In what other situations are judgments made based on images?

After the discussion, practice what we’ve learned about how line, shape, color and energy can present a specific mood or tone that the visual art has and put it to

Suggestions for works of art:

- ï Artists
- ï Material World
 - Ë Chuck Close (figural)-stern expression on face but very shaky/blurry image
Face blindness
paralyzed from seizure
 - Ë David Adamo (small erasers like Damien Hirst's pills)
 - Ë Nathan Peter (hidden yellow string)
 - Ë Augustina Woodgate (stuffed animals)

Ideas:

- ï Fuse Box?
- ï Work with creating movement both individually and as a group. Try moving as heavy, light, slow, erratic, loud, soft etc... and then try moving as a group (school of fish) so that they can create their own individual ideas of what all of these words mean to them and to practice as an ensemble
- ï Integrating what the artist is expressing with colors and lines (through the day 1 exercise) and linking these elements to paintings and the mood that the artist is trying to express.
- ï Work with the “pathways, shape and energy” find these elements in the pieces you like and create a movement combining the exercise and the paintings elements.
- ï Think of the energies of colors and use that to express your lines (red is more energetic than blue, which can be very serene. Maybe do an exercise where they create a movement based solely on colors and then do a short explanation or maybe give them color makers or pencils and draw a line with each color that shows what energy it is...?)
- ï Literal movement into abstract movements
- ï Call and response-ad lib a silent conversation between dancers and movements

Colour	Means
RED	energy, vitality, power, vital, passionate, courageous, aggressive, impulsive
ORANGE	joy, wisdom
YELLOW	intellect, cheering, warm, caution, innovative
GREEN	inexperienced, wealthy, jealous, moderate, balanced, traditional
BLUE	calming, cooling, harmony, loyal, sincere, responsible
INDIGO	truth, healing, intuition
PURPLE	serenity, faith
LAVENDER	equilibrium, awakening
WHITE	purity, innocent, optimistic
SILVER	peace, persistence
GOLD	strength
BLACK	silence, elegant, powerful
GREY	stability

Additional images from summer camps and classes at the DAM¹⁹



3D rocket ship watercolor cards and robots made from mixed media made in *From 2D to 3D* art class.



Puff paint collars for the traditional Chinese robes made in *The Empress of China and the Three Mice* art camp.

¹⁹ All summer camp and class images courtesy of the author.



Denver Ballet Company students performing their modern art inspired choreography in the Denver Art Museum. From *Dance and Art Collide* class.



Four and five year olds made wings for the *Swoop, Dive and Soar* class.



Children made their own wings for toy cars in the *Swoop, Dive and Soar* art class.

APPENDIX C:

UNTITLED FINAL FRIDAYS

Untitled

FINAL FRIDAYS

DENVER ART MUSEUM

@untitleddam f. UntitledDAM

2013 EVENTS

1/25 **Untitled #53 (Aftermath)**

2/22 **Untitled #54 (Turf)**

3/29 **Untitled #55 (Bound)**

4/26 **Untitled #56 (Current)**

5/31 **Untitled #57 (Darn)**

6/28 **Untitled #58 (Getup)**

7/26 **Untitled #59 (Undercover)**

8/30 **Untitled #60 (Signature)**

9/27 **Untitled #61 (Harvest)**

10/25 **Untitled #62 (Shady)**

Untitled #59 (Undercover)

This month is all about the art of going undercover through sewing circles, secret sounds, and sweet serenades.

ALL NIGHT

Music (El Pomar Grand Atrium, Level 1, Hamilton Building & Duncan Pavilion, Level 2, North Building)
DJ Jonny D. spins tunes in the atrium. Buntport Theater made some mixtape magic for the playlist in Duncan Pavilion.

Munchies & Cash Bar (Duncan Pavilion, Level 2, North Building)
Fuel your night with refreshments provided by Kevin Taylor Catering at the DAM.

Create-n-Take: Purses & Pouches, DROP-IN (Textile Art Gallery, Level 6, North Building)
Need a place to tuck away your knickknacks? Make a huswif! Feeling inspired? Stick around for a Mini Talking-To and hear more "cover stories" (see below).

★ **Cover Up: Collaborative Quilting, DROP-IN** (El Pomar Grand Atrium, Levels 1 & 2, Hamilton Building)
The community quilt is the largest textile at the DAM this summer. Add a piece to it by tying a tassel, making a pompom, or sewing a yo-yo.

✦ **One Size Fits All: The Human Bobbin Project, DROP-IN** (Ponti Hall, Level 1, North Building)
Between 7-9 pm, let local artist Jane Meier turn you into a human bobbin and literally go under and over (and over and under) to make a larger-than-life-sized piece of lace. Or try your hand at lace-making on a smaller scale at any point during the night.

6-9:30 PM, DROP-IN

Marie Watt: Sewing Circles (American Indian Gallery, Level 3, North Building)
Take part in a community sewing circle with artist-in-residence Marie Watt. Grab a needle and thread, add a few stitches, and share some stories.

7 PM

Undercover Tour: Rothko Exposed (Meet inside the Gallagher Family Gallery, Level 1, Hamilton Building)
Go on a tour with a twist through *Figure to Field: Mark Rothko in the 1940s*, delving into the shadier side of this colorful artist's biography.

7, 8 & 9 PM

♥ **MakeARTtalk: Jason Corder** (Bonfils-Stanton Modern & Contemporary Art Gallery, Level 4, Hamilton Building)
Sonic artist Jason Corder went undercover to capture the sounds of the museum. Head on over to Ernesto Neto's *Walking in Venus Blue Cave* to hear Jason perform his covert recordings and chat with him about his creative process.

7:15 & 8:15 PM

Mini Talking-To: Peeking Under the Covers (Meet by the elevators, Level 6, North Building)
Get the inside scoop on all kinds of cover-ups and wrap-arounds with DAM master teacher Stefania Van Dyke.

7:30 & 8:30 PM

What Lies Beneath: African Masks (Meet by the elevators, Level 4, Hamilton Building)
African art specialist Rand Smith shares the materiality and myth associated with masks in African cultures.

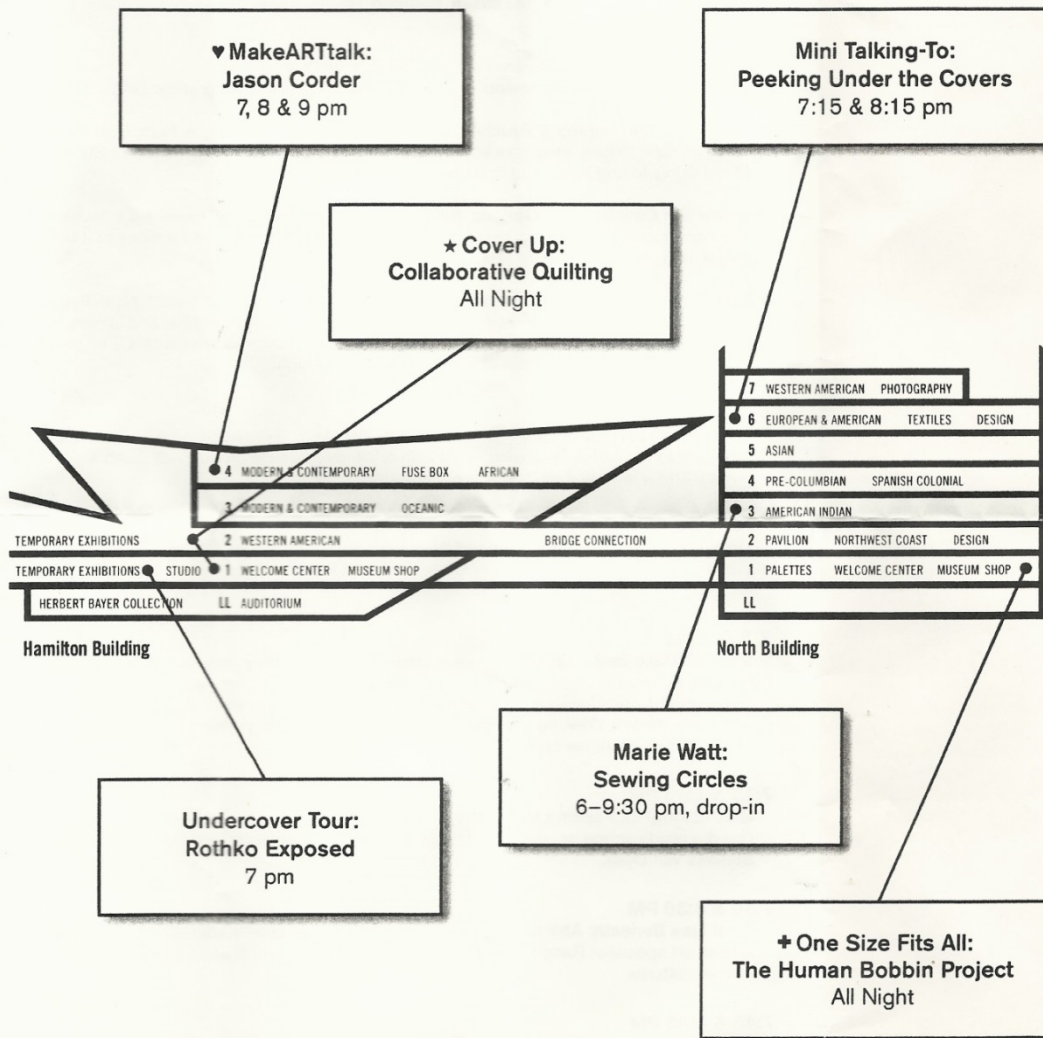
7:45 & 8:45 PM

Buntport Theater's Joan and Charlie Discuss Tonight's Theme
(Freight Elevator Pool, Level 3, Hamilton Building)
Will Joan go incognito to avoid this month's swimming lessons? Find out in tonight's episode.

8:30-10 PM

Concert on Wheels: Lightning Blues Express (Roaming museum-wide)
Take in a tune as Mexican artist, Humberto Duque's, *Lightning Blues Express* roams the museum sending out songs of farewell. Until next month, Untitleders!

Untitled #59 (Undercover)
MAP YOUR NIGHT



KEY: ♥ Great on a date ★ Fun for families ✦ Good for groups

THANK YOU! Food provided by Kevin Taylor Catering at the Denver Art Museum.

APPENDIX 4:

QUILT STUDIO

Facilitator Training for *Quilt Studio*

Goals of Studio

- For visitors to experience and experiment with the creative processes involved in building a quilt
- For visitors to engage with artists (demo artists) and their creative process
- For visitors to enrich their visit with hands-on experiences and exploration

General Maintenance of Space & Assistance with Art-making

- Studio Office should be kept neat and tidy, with all materials in appropriate labeled spots on shelves.
- Studio space should be kept organized and neat, with activities well-stocked (replenish when low, however *do not over-stock the activity tables*), keep weekly inventory to ensure that supplies do not diminish

Go Crazy

Visitors will embellish a 5x5 block to create their own mini-crazy quilt. Each table offers a different activity focused on crazy quilting. Needlework invites visitors to try sewing-they can trace pattern from the Stitch Tool book and/or create their own stitch. Messages and Signature invites visitors to personalize their block. Embellishment lets visitors choose charms, ribbons, beads and buttons to embellish their blocks. Visitors can do one or all of these activities, but please limit them to 1 pre-cut block per person.

Responsibilities: Facilitators, assistants and interns will be responsible for keeping the area neat and tidy, and ensuring that all materials are stocked.

Materials:

- Pre-cut 5x5 fabric blocks
- Needles
- Straight pins
- Quilting & embroidery thread
- Buttons, charms, beads
- Ribbons
- Pieced fabric
- Pre-cut fabric strips
- Scissors
- Glue sticks
- Pin cushions

Play with Patterns

Visitors will focus on design and composition in this activity area. They can experiment with combination of color and pattern as they design their own 5x5 quilt block. They are also encouraged to rearrange the magnets to explore these relationships and discover the choices that Quilters make in piecing together a quilt top.

Responsibilities: Keep materials stocked and explain the goals of the activities as needed.

Materials:

- Pre-cut 5x5 fabric blocks
- Pre-cut fabric shapes
- Ribbons
- Glue Sticks
- Scissors

Get Quilting

Visitors can sit down at one of the tables and try their hand at quilting. Experienced quilters are encouraged to interact with novices and general public visitors.

Responsibilities: Keep supply table stocked and assist visitors with needlework (can refer to Stitch Tool books for examples)

Supplies Table

Materials:

- Needles
- Thread selection
- Yarn (for little hands)
- Batting
- Thimbles
- Pin cushions

Demo Area – Each weekend, a local artist will demonstrate in the stage area. Designers are encouraged to engage with visitors and some designers may have activities for visitors.

Responsibilities: Jenna will get demonstrators in and out of the museum to set up demonstrations. On weekends, Facilitators will delegate one person to be the demonstrator's "gopher." This person will be first point of contact for anything the demonstrator needs, including getting them water (in the studio office). If they need anything not found in the office, please look for it in the prep room (LL North). This person will also be responsible for making sure the video camera is operating. (Volunteer can run the camera if we have volunteer.) During the week, the monitor should be looping video.

Facilitators/Assistant duty: If a demonstrator shows up with anything organic, anything that can shoot fire (or gets hot), anything that seems dangerous, i.e. has fumes, or chemicals or anything weird, please call check with security to see if said item can be used inside the museum, and call Jenna or Kristina. (Use your common sense to judge whether or not item that is not on their checklist should be questioned.) Facilitators will be watching out for these things, but if you notice something that seems questionable, please tell the facilitator right away.

Materials:

- Bottled water
- Camera (on stage)
- Monitor (on stage)
- Table (on stage)
- Garment racks 2-3 as requested/needed

Jobs/Responsibilities for Assistants/Interns/Volunteers:

As your role is to facilitate the flow and maintenance of the studio, it is important for you to manage the people working in the space. You will have assistants, interns, and volunteers helping throughout the week, so I urge you to take advantage of this help and put everyone to work.

Possible jobs for assistants/interns/volunteers:

- Restock and distribute supplies at activity and supply tables
- Help facilitate each activity – explain the goals of the activity and give instruction as needed to help maximize visitor participation and engagement
- Prep material as needed
- Help with Demo artist and video camera
- Monitor door on high traffic days to maintain capacity and ensure positive visitor experience

Artist Samples & Tool Wall:

The artist's samples and/or techniques featured are drawn from the weekend Demonstrations that occur during run of the Quilt Studio. The tools on display are commonly used in quilting and applique. More information on these artists is available for staff or volunteers. Visitors are welcome to touch the materials on the "touchy feely" A-Frame wall, but it is important that they don't handle or damage the artist samples, so please monitor. Perform a daily visual check of all items to ensure they remain in good condition.

On the artist sample wall, these pieces are on loan from the artists. These are not to be removed or used and handling should be kept at a minimum.

Overheard in the Quilt Studio:

Keep a running list (in the Quilt Studio Folder) of any stories, anecdotes, etc. that you overhear in the studio, or stories that you'd like to share. Please add these to a running document, called "Overheard in the Studio" (located in the main Fashion Studio folder on the Y drive). At the end of each week, the facilitators will email Jenna with a list of great moments in the Studio which will potentially be shared with Museum Administration.

Any issues, problems that need to be solved should be kept on a separate list and emailed to Jenna for troubleshooting.

General Notes:

Shifts:

Facilitators (T,W,Th,Sat,Sun-9:30am-5 pm; Fridays-9:30am-4pm & 4-8 or 10pm)

Assistants (T,W,Th, Fri, Sat,Sun at/Sun days-10:00am-4:30pm)

Interns (as needed)

Please be sure to coordinate lunches, as we don't want to leave the studio unattended. If you need to leave for any reason, please be sure to speak with the facilitator.

Dress: As frontline staff you are directly representing the museum. Frontline staff is asked to dress in business casual, however given the nature of your role, please make sure you don't wear anything that can't get paint on it. Tempera paint will come out, but acrylic paint will stain if left to dry. Comfortable shoes are recommended, as you will be standing much of the day. Jeans are fine if there are no visible holes, rips, etc. No short shorts, no crop-tops, etc. If you have any questions, please ask.

Food: Please do not bring food into the Studio Office. It is fine to have a water bottle, but lunch needs to be eaten outside, in break rooms, or in Duncan. You can store anything that needs to be refrigerated in the fridge behind the Hamilton welcome desk.

Changing your shift/Calling in sick: You will receive the schedule and a copy of the coming week will be posted in the studio office – please identify any needed changes and let Kristina know. *If it is less than 24 hours before your shift and you are sick or unable to work during your shift, please email Jenna and CC Jodie - we will arrange for coverage.*

Anticipated Questions & Answers:

Q: Can I take my piece with me?

A: Visitors are welcome to take their piece away with them you. **You are welcome to leave your artwork and come back and pick it up when you are ready to leave the museum.**

Q: When will the live artists demonstrations occur?

A: 12-3 pm every Saturday and Sunday

Q: Can I bring a group to the Quilt Studio?

A: During open hours, the Paint Studio is open to any visitors, who have a general admission ticket. If you would like to bring a group outside of open hours, please call central reservations (720-913-0130) to learn more about our group event rates.

Q: When is the Quilt Studio open? When will the Quilt Studio close?

A: The Quilt Studio is open whenever the museum is open to the public. The Quilt Studio is open until **Sept. 22nd!**

Thank you for all of your help with the Quilt Studio!

We really appreciate all that you will do to make this a wonderful space in the museum!

Please don't hesitate to ask any questions.

APPENDIX 5:

ACCESS PROGRAM

Access Program: Tactile Table Event Evaluations

Before the observation:

Remember to wear professional and conservative clothing. Wear quiet shoes.

Have a clipboard and pencil ready to take your notes. Pens are not allowed in the galleries.

Before beginning the observation, the observer must introduce him or herself to the docents and security guards on duty. Tell them who you are and what you are doing. When speaking with the docents, be sure to let them know that you are not there to observe them and that you will try to stay out of their way.

Be sure to wear a watch.

During the observation:

Your job as the observer is to **observe** and **listen**.

Spend one hour observing 1 of the fabric items, and one hour observing 1 of the 3D relief items.

If a visitor inquires about what you are doing, you may tell them “The museum asked me to watch how people use these materials so that they can make them better/make improvements”.

The observer should be standing behind Docent 1 with a straight line of sight to Person 1’s hands. The observer needs to be in a position where they can hear and see the visitor. Include a visual of the tactile table in this instruction sheet. Be sure to give the visitor you are observing a number and keep all documents regarding this visitor together.

Choosing who to observe:

If the visitor displays any of the behaviors below they qualify as “engaged” and you may begin an observation.

1. Verbal engagement with the docents (question, comment et.)
2. Touching the tactile
3. Visually attending to the tactile object for more than four seconds
4. Asking their companion any questions regarding the tactile table or items

As you fill out the observation sheet, record everything you see- all observable behaviors, including the moment when they became “engaged”. Also record any of the above 4 listed behaviors and the length of that behavior when appropriate (estimating time in whole minutes is fine). You can use shorthand.

Feel free to formulate a hypothesis for what you think is happening in the visitors’ minds but always start your observation with “I think...”

Observe the selected visitor for two minutes after they disengage from the tactile table or until they exit the Cover Story gallery (whichever comes first). We want to know what they do when they walk away, where do they enter? Etc.

After the observation:

Move away and add notes **immediately**. Fill in any blanks you may have on your observation sheet.

Tactile Tables Observation Study

Name of Observer:_____ **Date:**_____ **Day of Week:**_____

Visitor #:_____ **Time Begin:**_____ **Time End:** _____

Tactile object being observed:

- A. Kotatsu Cover (fabric)**
- B. Japanese Kappa (fabric)**
- C. Buddhist Rug (3D relief)**
- D. Fireman’s Coat (3D relief)**

Person observed: M/F **Age estimate:** 18-24 / 25-34 / 35-44 / 45-54 / 55-64 / 65 or older

Amount of time spent engaged with tactile table:_____

Alone / With others? Describe:_____

Does the visitor display any of the following cues of engagement with the tactile table? How long does this behavior last?

Record all that apply:

Follow-up Questions:

What did the visitor do as they initiated engagement with the tactile table? How was engagement initiated?

Please note any valuable information regarding:

☐ Verbal engagement with docents? What is being said?

☐ Tactile/touching the objects

☐ Asking their companion questions about tactile table? What questions are asked?

How did the visitor interact with their companion(s)?

Any notable differences in physical setup:

Any other observations or important information:

APPENDIX 6:
DAY AT THE DYE GARDEN EVENT



**Dye Day
Detective Game**

Instructions:

Follow each of the three clues
to specific works of art
in the museum.

Once you have collected
a naturally dyed souvenir
from all three locations,
return to the freight elevator
in the Hamilton Building.

There you will create
your own project to take home.

Clue 1:

My home is now on the sixth floor at the DAM,
But when I was created, I lived in Japan.

It shouldn't be forgotten
that I'm made with cotton,
And my lovely hue
comes from indigo blue.

I'll protect you from fire when things get dire,
But I also look very fine with my beautiful design.

Clue 2:

Short and wide, I'm naturally dyed.
With my arms extended, I am really splendid.

If you look between my fringes
there will be a reveal
Of secret little figures of great appeal.

The fourth floor is where I currently stay,
But in Peru is where I was made.

Dyed from the red insect, cochineal
You will see, I'm quite a big deal.

Clue 3:

Created with leather and porcupine quills,
I protect your feet while you climb the foothills.

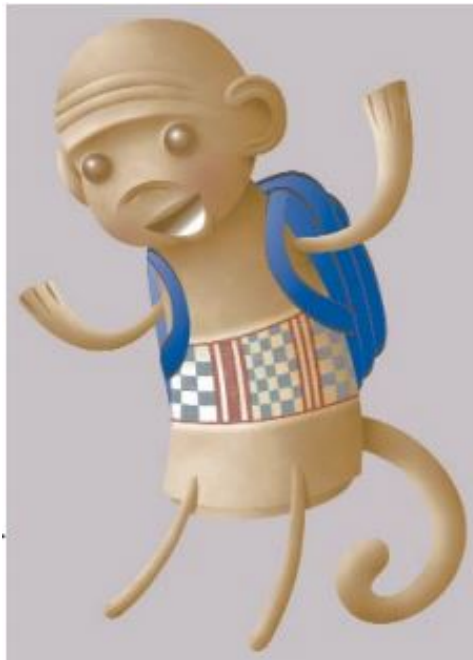
There are many plants
that can create my yellow hue -
Osage orange or sunflowers will do.

My geometric decorations
make me quite a creation,
But I am also used so feet don't get bruised.

I'm proud to be in the American Indian Gallery.
Please come find me on North Level three.

APPENDIX 7:
DENVER ART MUSEUM LOGO AND
EDUCATION AND FAMILY PROGRAM MASCOT

DENVER
ART MUSEUM



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VITA

Sarah grew up in New Orleans and attended art lessons from a young age. She spent three years in high school studying visual arts at New Orleans Center for Creative Arts. She then went to Savannah College of Art and Design and received her BFA with a major in art history and a minor in painting. After two years of working at art galleries she decided to continue her studies and receive her masters in arts administration. During her time at school she worked at the Ogden Museum of Southern Art. She hopes to continue her work in museums and the arts in the future.